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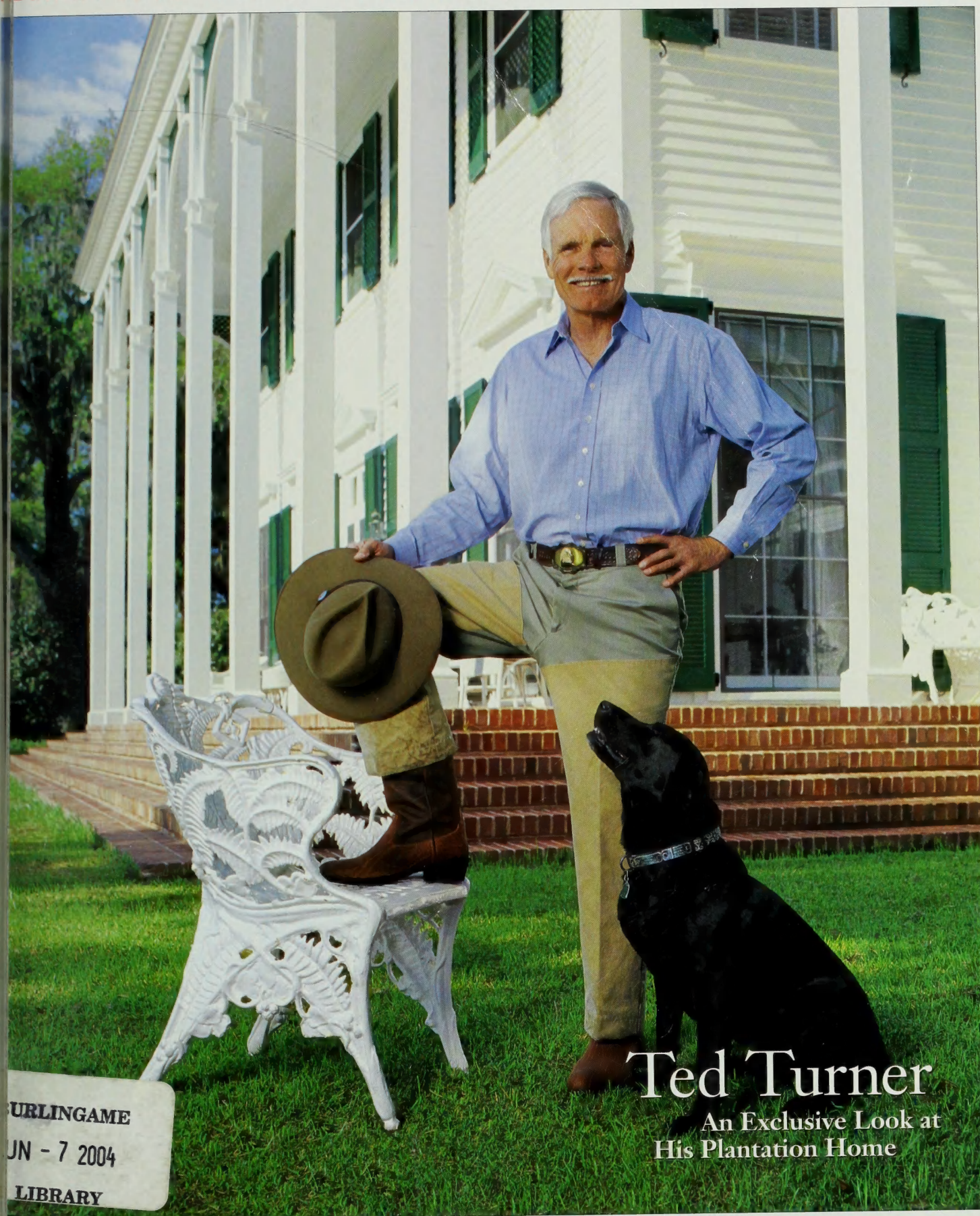
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THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN

JULY 2004



Ted Turner

An Exclusive Look at His Plantation Home

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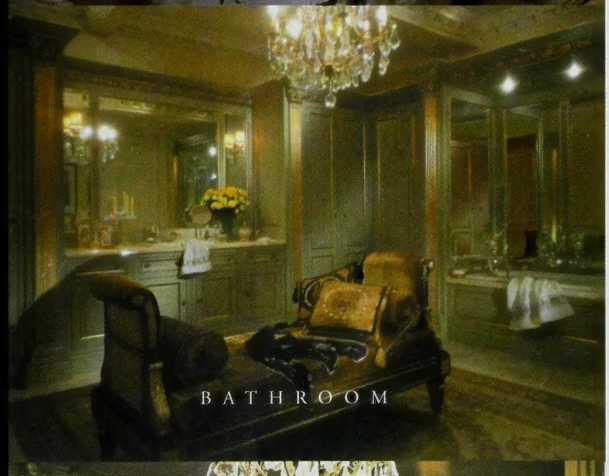
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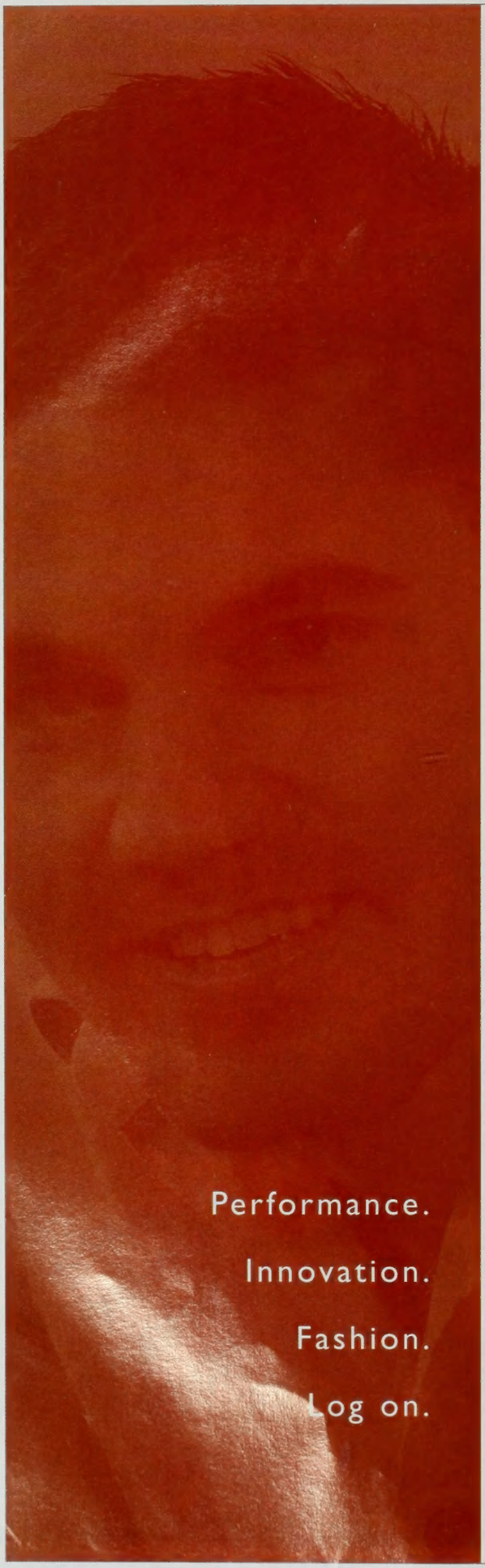
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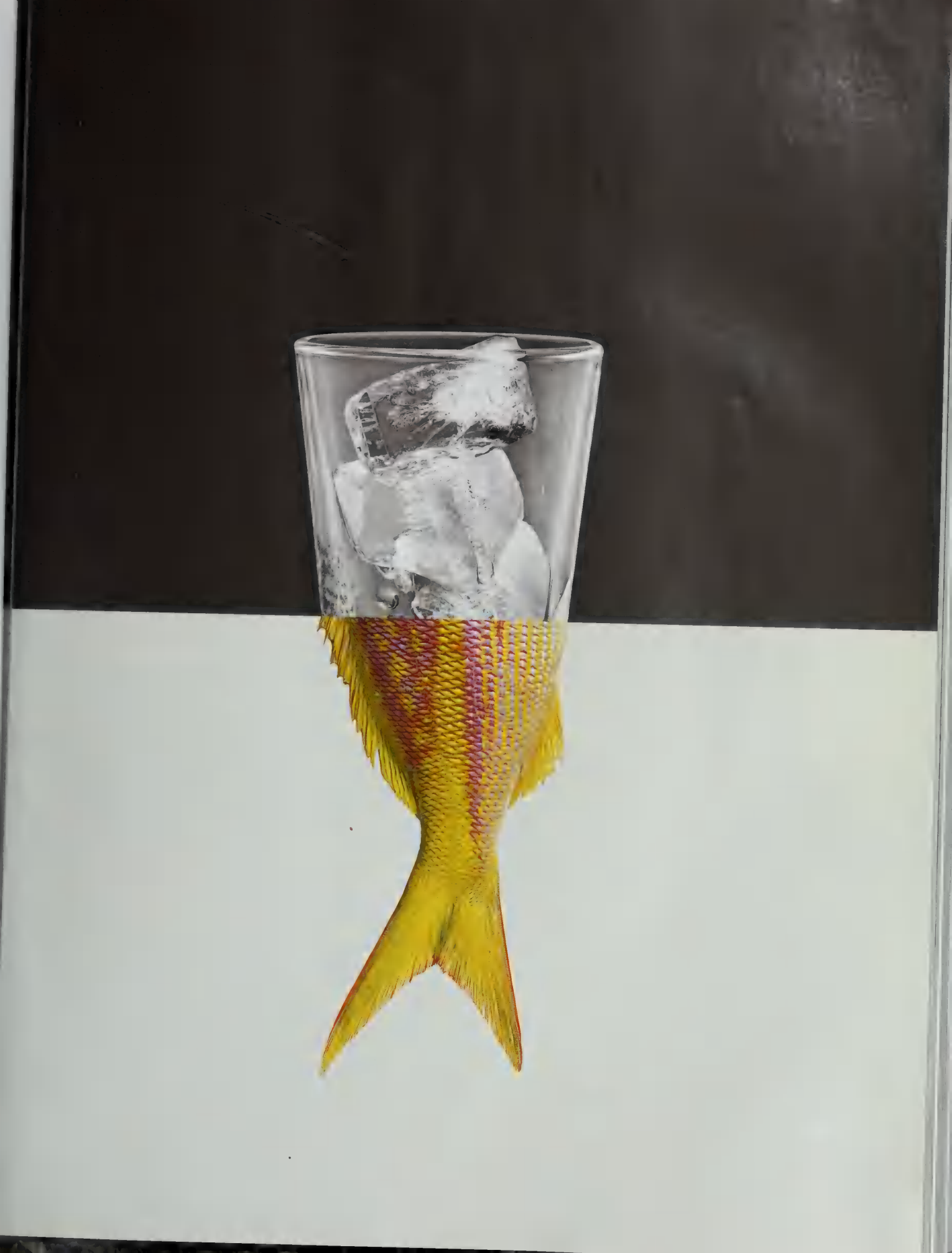
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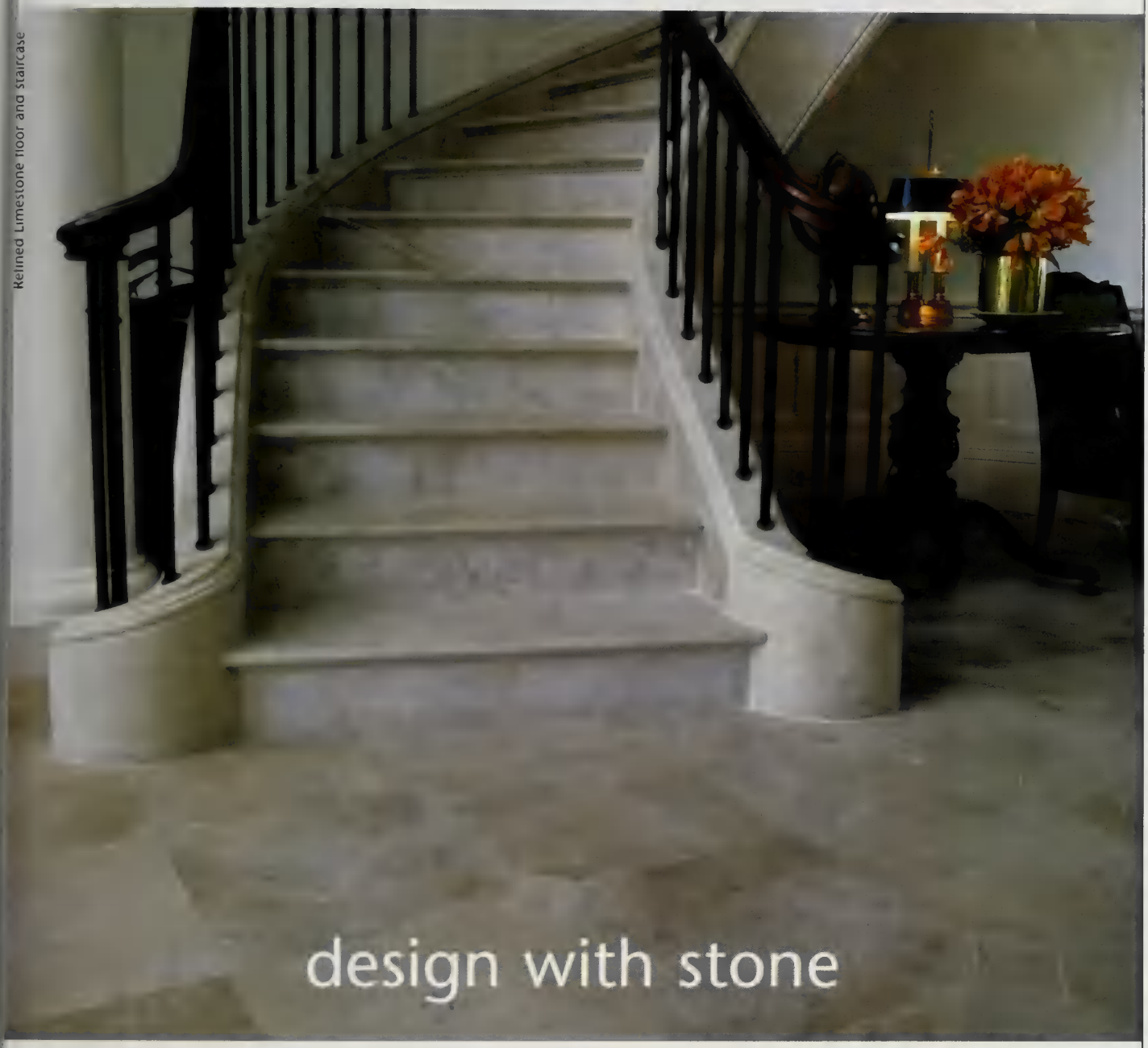
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JULY 2004





COVER: Ted Turner at his Florida estate, Avalon Plantation. Portrait by Scott Frances. See page 76. ABOVE RIGHT: The dining pavilion of an Asian-inspired Palm Beach residence. See page 58.

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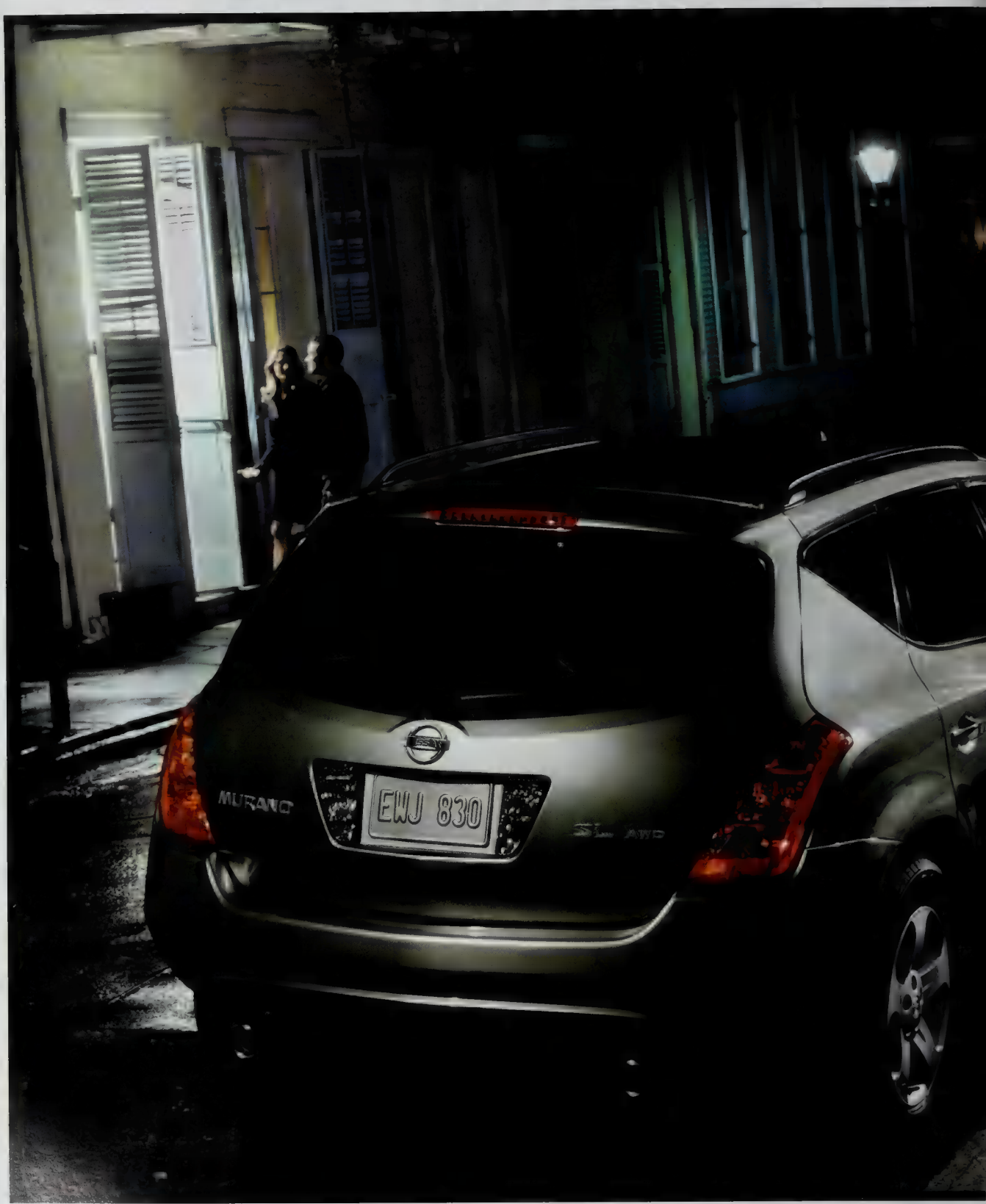
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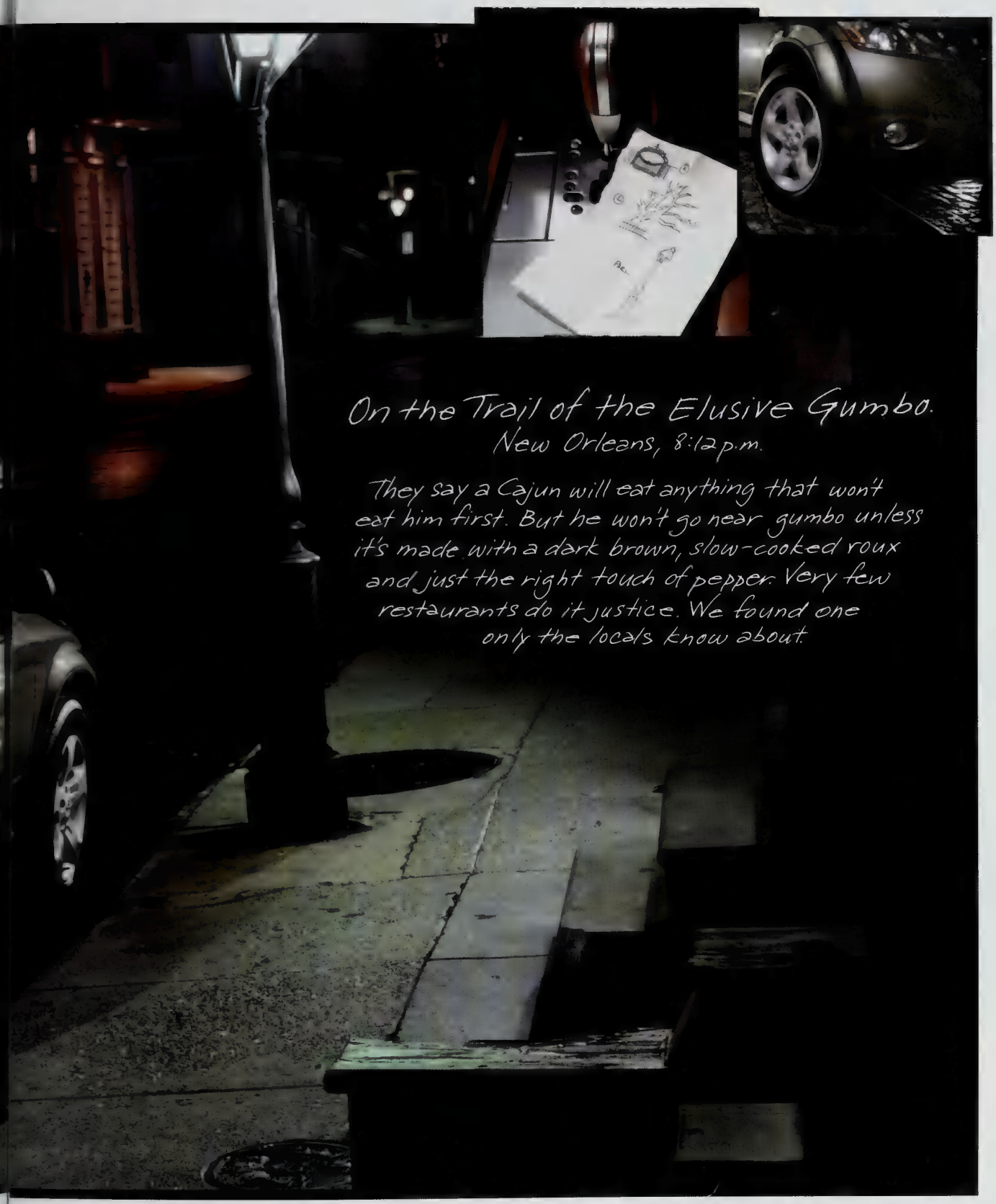
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On the Trail of the Elusive Gumbo.

New Orleans, 8:12 p.m.

They say a Cajun will eat anything that won't eat him first. But he won't go near gumbo unless it's made with a dark brown, slow-cooked roux and just the right touch of pepper. Very few restaurants do it justice. We found one only the locals know about.

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A former lighthouse keeper's cottage is one of 28 such structures in England available for rent through Rural Retreats. See page 126.

JULY 2004

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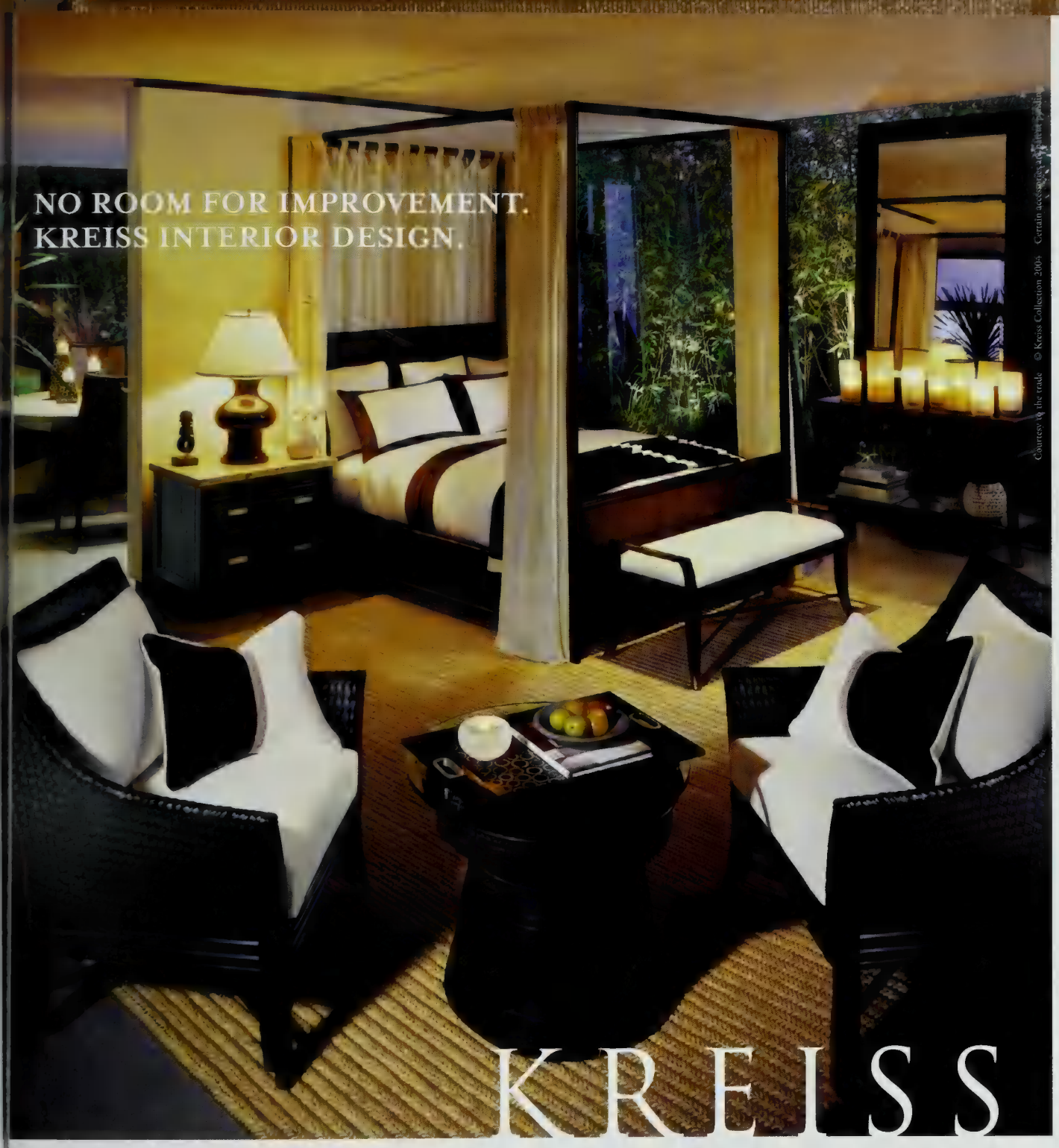
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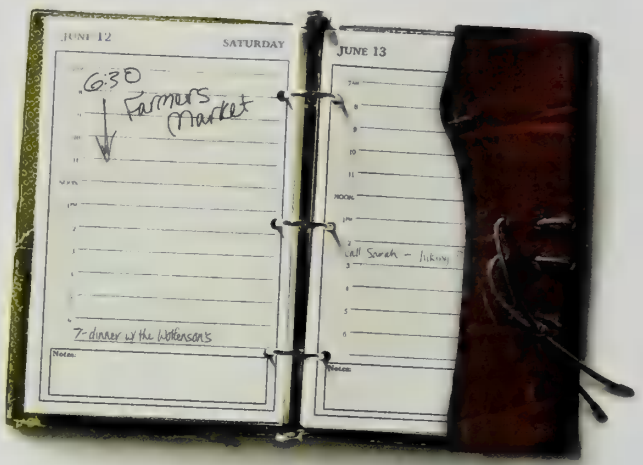








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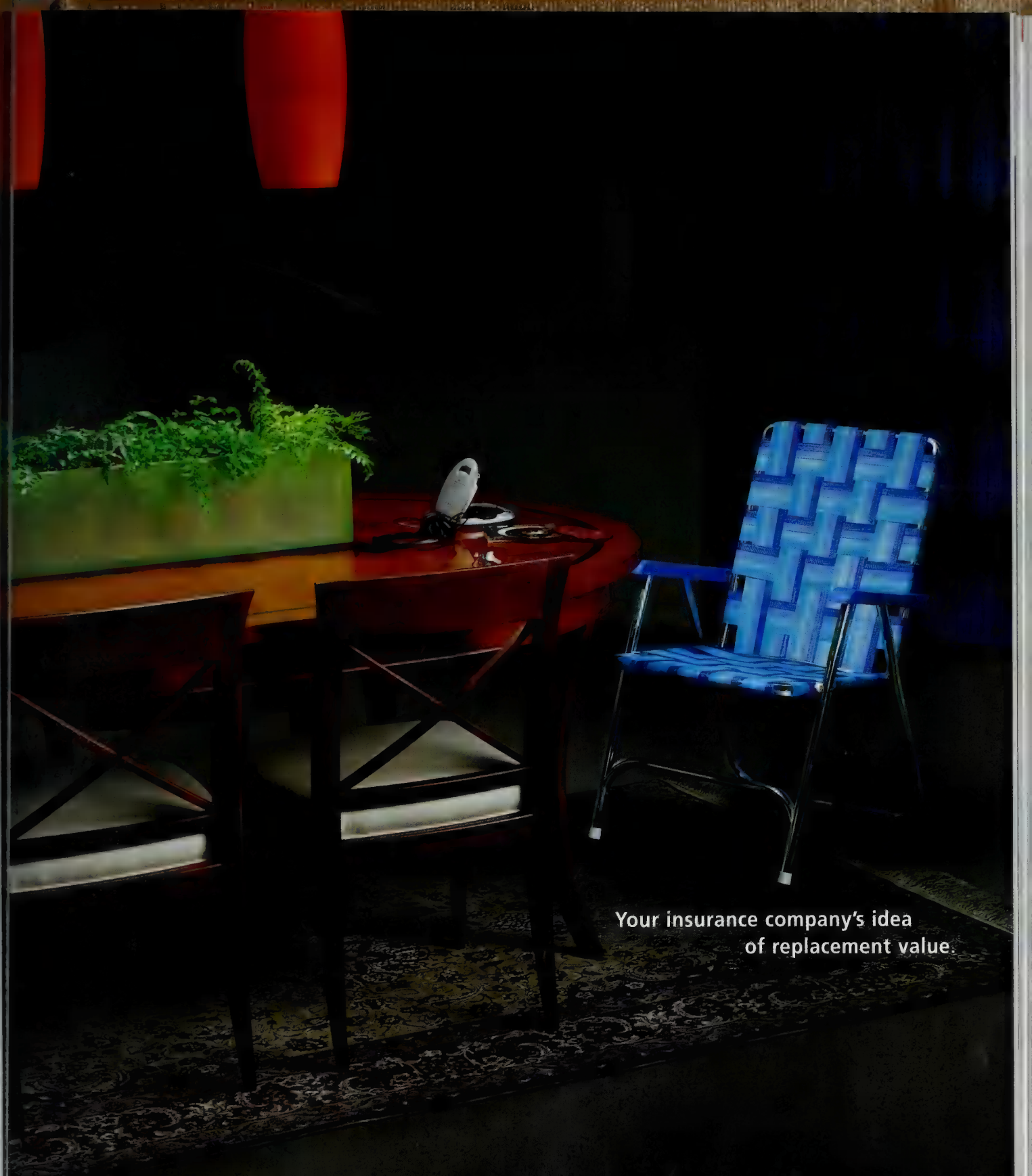
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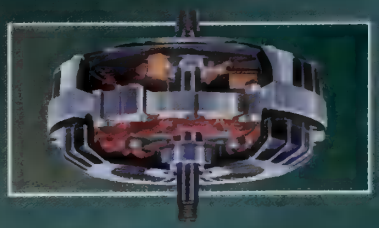
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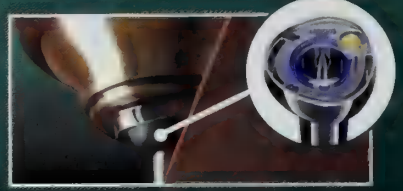
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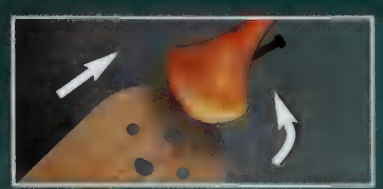
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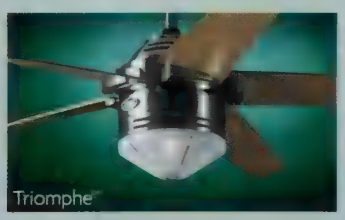
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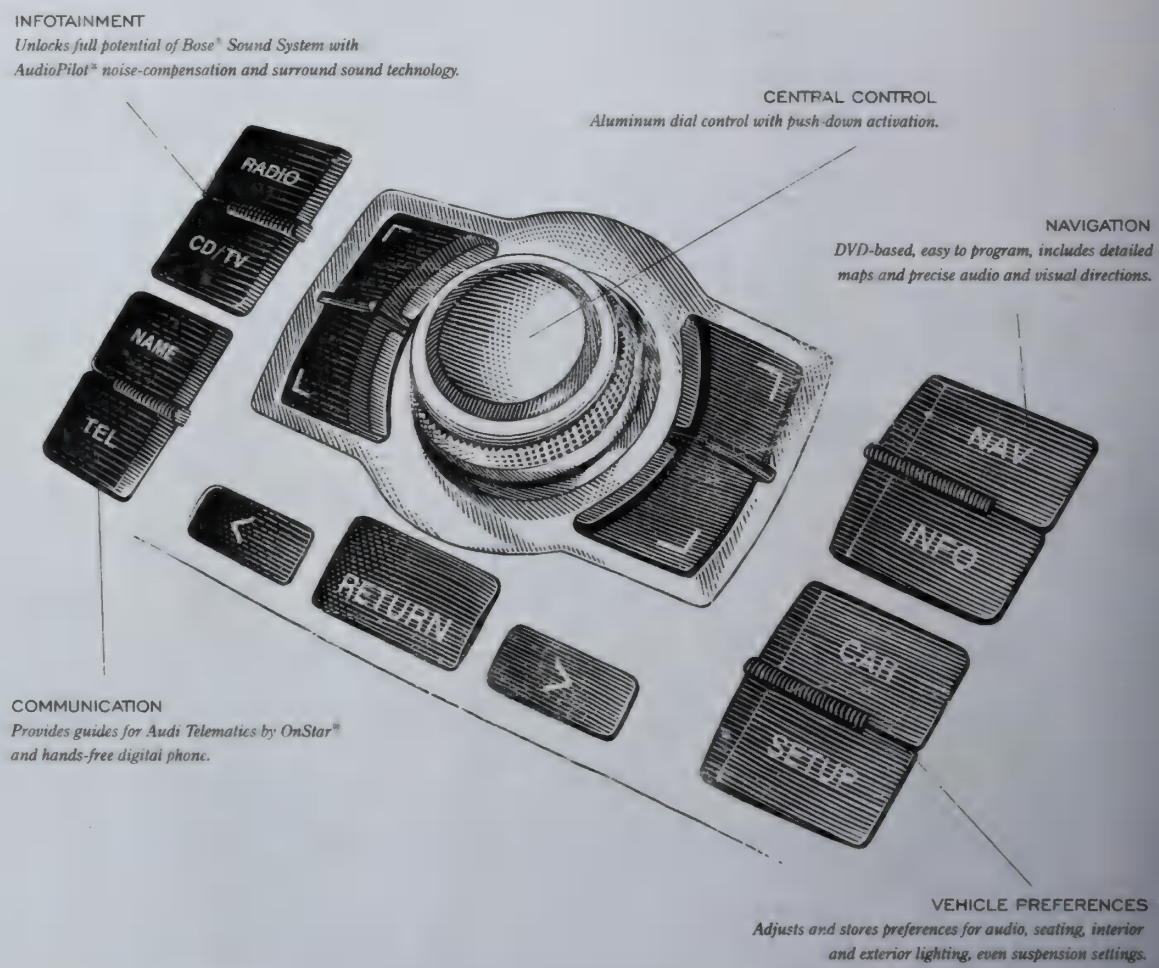
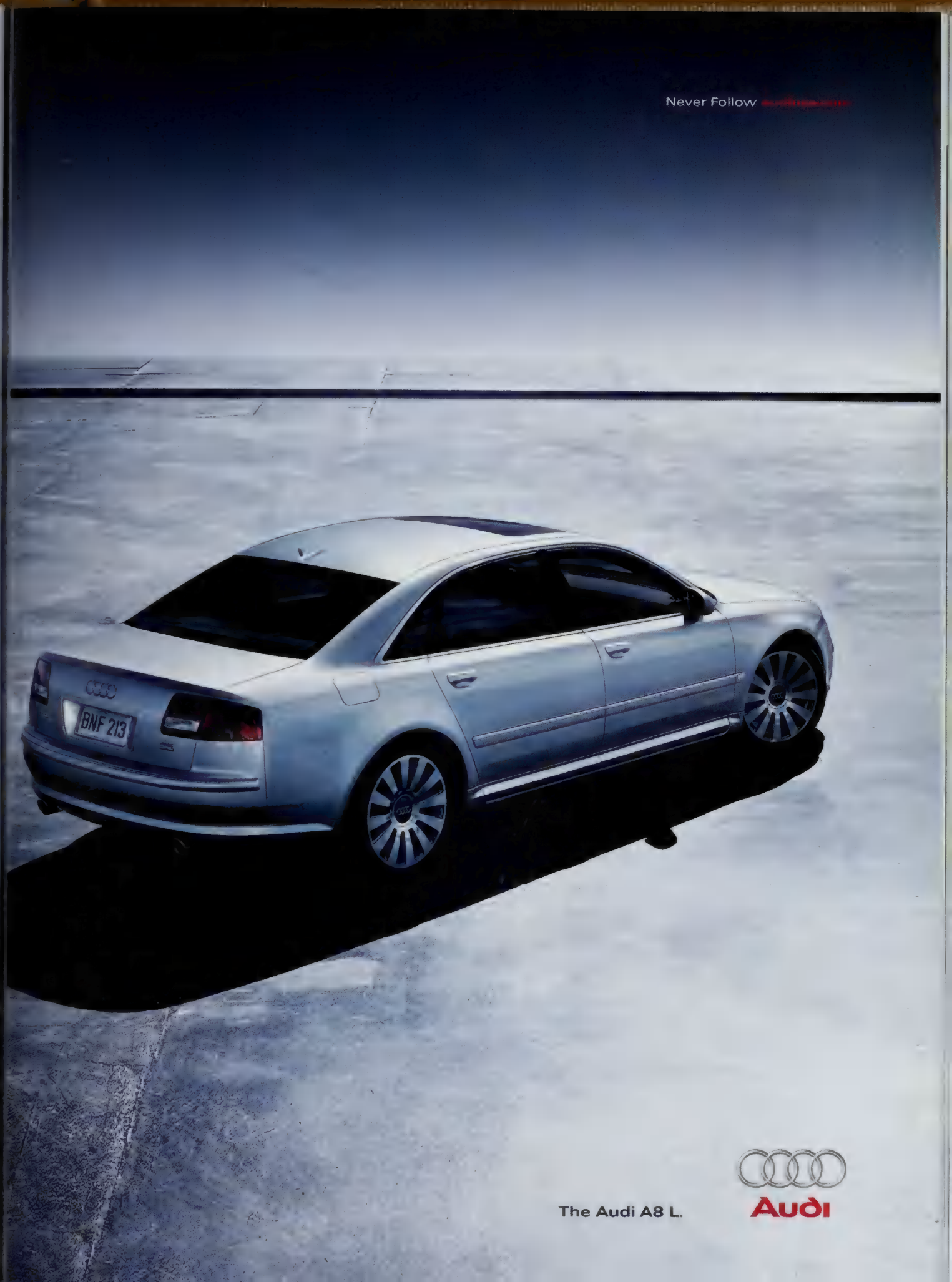


Fig. 26. – MMI,™ *Multi Media Interface*. The Central Nervous System of the A8 L, a highly intuitive, amazingly simple command system controlling virtually every function of the car.

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I was thrilled that many of the creations trumpeted in the Great Design issue (May 2004) were more than nice to look at. Chairs were not only breathtaking but would actually be nice to sit in for more than a few minutes at a time. Also, comments from designers included details on ease of use and comfort. Thanks for drawing attention to this vital but all too often ignored aspect of design.

—Matthew Parkinson
Ann Arbor, Michigan

A READER VISITS SKYWALKER RANCH

I loved your pictorial essay on George Lucas's Skywalker Ranch in the March 2004 issue. You did a fabulous job of capturing the flavor of this remarkable estate (no small challenge, as it meanders mysteriously through the hills). Though I have never met George Lucas, I had the pleasure of visiting the ranch on a few occasions for work (hidden throughout is one of the most sophisticated high-speed computer networks in the land). I was always in awe of the complex visual splendor of the place. In addition to the remarkable facility, Lucas has created an incredibly hospitable environment. This adds to the warmth of the experience for anyone fortunate enough to be invited to this very special place. And one always feels the collective pride of his employees in both the estate and the works of the Lucas team, which, though difficult to capture on film, certainly contributes to the luster of Skywalker Ranch.

Woody Shackleton
Belmont, California

THE TRAVOLTA WAY OF LIFE

John Travolta and Kelly Preston are definitely flying in and dialed in (April 2004). My Italian poetry professor in college (35 years ago) made a statement that "Europeans are materialistic, not Americans." Naturally we wondered why. The answer was that Europeans took care of their possessions and embraced them. Americans tossed everything out. The professor would have been delighted that Mr. Travolta restored a Boeing 707.

Linda Cooper
Shasta, California

HIGH ABOVE THE DESERT FLOOR

Wow! You blew me away with architect Bart Prince and his "snake" house ("Freedom from Convention," May). I am an ardent Mediterranean Revival devotee, and yet I could not stop looking at it. It seems to be floating in the air, and it is so eco-friendly, I can envision wildlife passing right under it, undisturbed.

Johanna Nekvasil
St. Petersburg, Florida

SATISFIED GUESTS

Last year you featured Kersefontein, a historic farm in South Africa, which is also a bed-and-breakfast offered by its eighth-generation owner, Julian Melck ("Kersefontein Guest Farm," April 2003). Your article presented such an intriguing picture that we spent the night there during a recent visit to South Africa, and we can attest that Mr. Melck's hospitality is as gracious as his beautiful house. Imagine our delight at seeing the photograph of "our" bedroom at Kersefontein, which was designed by Graham Viney, featured in The AD 100 (January 2004).

Diana and Peter Stevens-Guille
Mississauga, Ontario, Canada

AN ENGAGING READ

My husband doesn't usually read many of my magazines; however, he picked up the April issue, featuring John Travolta and Kelly Preston's Florida home. The eye-catcher, for him, was the Gulfstream II jet parked outside the absolutely beautiful house. My husband is a pilot, and that's every pilot's dream—in fact, that's pilot heaven. The entire article was so enjoyable, including the design of their home. Not only does John Travolta have a dream come true, but he also has a wonderful family to share it with.

Rae Harris
Wilmington, North Carolina

A FAMILY PLACE

I am writing in response to contributing writer Joseph Giovannini's article "A Haven with Heart," in the April issue. As a student just returning from spring break, I find it immeasurably refreshing that the owners of the cottage have such a strong desire to design a getaway that draws in all generations. In an age when the placid family vacations of the early 20th century are only visible in the pages of an Anita Shreve novel or in an old movie, it's wonderful to know that attractive design and strong family values can come together to build a home that would send any student on spring break on a plane straight to Maine.

Maria Hess
State College, Pennsylvania

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Letters

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RIDING IN STYLE

Thank you so much for the article "Historic Design: Pride of the Santa Fe" (May). I had the privilege of riding the Super Chief with my mother on a trip to California in 1963. We started out at Grand Central Station and transferred to the Super Chief in Chicago. We had a drawing room, which gave us privacy and lots of space. The food and service were fantastic. I even remember the walleyed pike served in a lemon butter sauce. It was a wonderful experience, one I wish I could duplicate and one I will never forget. Like the old slogan used to say, "Santa Fe all the way."

Penny Hayes
Long Beach, California

"My husband doesn't usually read my magazines; however, he picked up the April issue, which featured John Travolta."

THROUGH THE YEARS

One of my most unusual bridal shower gifts more than 30 years ago was a subscription to *Architectural Digest*. Given the fact that we were so very young and so very "underfunded," all I could do was caress each page and dream of Someday. The magazine informed my taste, trained my eye and directed my progress until Someday finally arrived. Today I have about 400 issues, and every one of them is a keeper. But just when I've decided that I can't keep collecting forever, you come up with something like your fabulous May issue. What a superlative aggregation of timeless design, beauty, elegance, style and enduring good taste. So I renewed my subscription for another year—surely there will always be room for another 12 issues.

Carol Nahin
Palm Desert, California

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As you might expect, Ted Turner—who founded CNN, donated one billion dollars to the U.N. and snapped up the MGM film library—is a master of the bold gesture. And when he decided to buy the house in Florida featured in this month's issue, he did it with his characteristic panache: He bought 8,000 acres, a plantation house—and the previous owner's antiques. Also featured this month, a year after her death, are the homes of Katharine Hepburn—another celebrated figure known for her unconventional style. The actress's private realms in Connecticut and New York—which we first published in April 1990—with their rustic duck decoys, her own oil paintings and furniture she'd collected over the years, reveal her highly personal, down-to-earth style and give readers a glimpse of how this extraordinary woman lived day-to-day. On the eve of the Sotheby's auction of her furnishings and memorabilia, we're again showing new and exclusive photographs of these residences. We're happy to have one more chance to visit.

***Paige Rense**, Editor-in-Chief*



STEVEN M. L. ARONSON ("Architectural Digest Visits: Ted Turner," page 76; "Let There Be Light," page 118; "Hotels: Bonny Blantyre," page 28). "In the course of interviewing Ted Turner about life in his 33,000-acre Citizen Kane–like kingdom in north Florida, which he's never allowed to be photographed or written about until now," says Steven M. L. Aronson, "I asked him—after all, he's a man whose personal style a lot of people the world over admire—just whose personal style *he* admires. He seemed stumped. 'Donald Trump,' he finally said, then retracted—'No. But I *like* Donald.' He thought again and said, 'Larry Ellison—he has a 500-foot yacht!' But then—'No. I'm like Popeye—I am what I am. I'm not trying to be something different. I'm still working on my relationships, though. In that subject I give myself an A for effort.' And I give him high marks for being a good subject himself."



DENA KAYE ("River Deep, Mountain High," page 96). A resident of Aspen, Colorado, since 1989, Dena Kaye is a journalist and president of the Danny Kaye and Sylvia Fine Kaye Foundation who easily relates to one couple's smitten state with the resort town. "Their vacation getaway celebrates Aspen's magnificent mountains that cradle the town in white in winter and wrap it in a green bundle in summer," she says. "People always say how lucky I am to live there. I couldn't agree more."

ERHARD PFEIFFER ("Tropical Infusion," page 58). Photographer Erhard Pfeiffer found himself in tony—and cloudy—Palm Beach to shoot this month's feature on a sprawling, Asian-inspired house. "The weather was unpredictable, but every day it got better," he says. "The shot of the rear façade came after three days of waiting for sun." Look for the results of Pfeiffer's excursions to Japan, Fiji and Thailand in next month's Exotic Homes issue.



ROBERT C. LAUTMAN ("Nantucket Reexamined," page 68). Architectural photographer Robert Lautman has been shooting Hugh Newell Jacobsen's work for "probably 40 years," he says. "I really enjoy his architecture, and I think my photos show it. With photography, you can do it two or three different ways and then decide which one is best—unlike architecture, where you have to do it right the first time." Lautman, who, like Jacobsen, is based in Washington, D.C., has done two books on his friend's buildings: *Hugh Newell Jacobsen, Architect* and *Hugh Newell Jacobsen, Architect: Recent Work/1988–1993*. The secret to such a long-standing collaboration? "We argue a lot," he laughs.



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Bonny Blantyre

Scottish Baronial Spirit Suffuses a Massachusetts Country House

Text by Steven M. L. Aronson/Photography by Billy Cunningham



BEFORE THE IMPOSITION of the income tax and the catastrophic stock market crash put a term to the vestigial gaiety of the Gilded Age, Lenox, Massachusetts, in the bosom of the Berkshires, was a social resort on a par with Newport and Bar Harbor. Like them, it was celebrated for a concentration of great summer houses misleadingly called cottages; each had upward of 20 rooms, and some, with nearly a hundred, were more like lavish palaces. Indeed, the towered, turreted, and all but battlemented Blantyre was once known in Lenox and its environs as "the castle." Nowadays it is the greatest great house going—or rather, *still* going, most of the rest having long since been broken up or razed or, alternatively, converted into convents, conference centers, country clubs, camps, schools, spas and sanatoriums.

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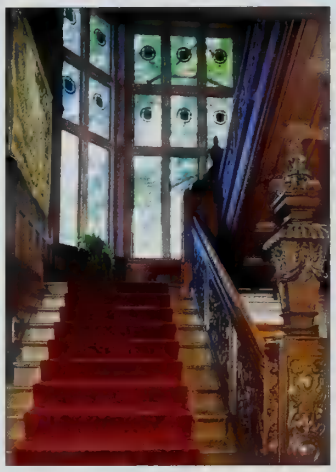


ABOVE: Blantyre, a 1902 Gilded Age summer house in Lenox, Massachusetts, was transformed in the early 1980s by the Fitzpatrick family into an intimate luxury hotel.

LEFT: A brick-and-stone gatepost marks the entrance to the winding, treelined drive to the hotel, which sits amid some 100 verdant acres in the Berkshires.


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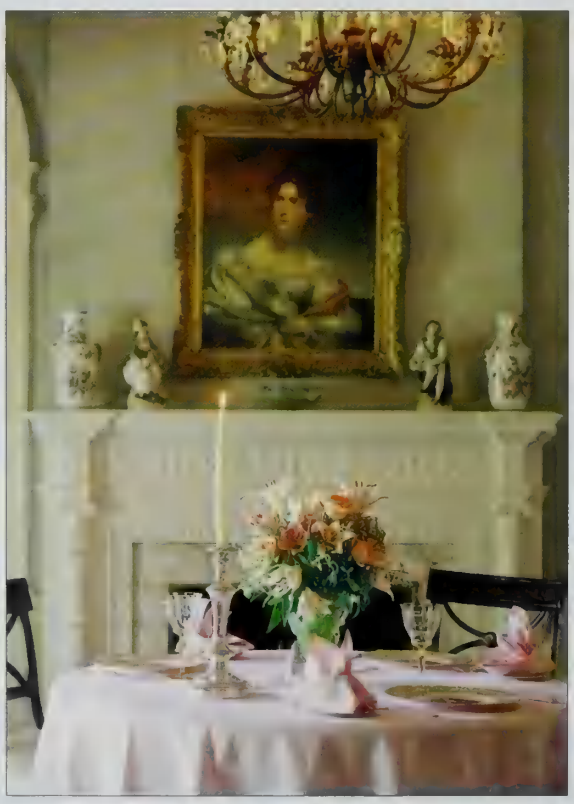


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And the going is still good. Itself no longer a private house, Blantyre is perhaps an even better thing—a country-house hotel dispensing the kind of service, cuisine and décor that only luxury tempered by good taste can bring into being. The staff of 80—under the tutelage of general manager Katja Henke, who previously did stints at the Bristol in Paris and England's exclusive Chewton Glen—encompasses three gardeners and two flower arrangers; 12 in the kitchen, including "six on the stoves," two pastry chefs and head chef Christopher Brooks, whose mantra is elegance, simplicity, freshness and flavor; a wait staff of 17 presided over by a tuxedoed maître d' (at dinner, jackets and ties are mandatory for men); and a harpist who plays every evening in the Main Hall.

There are always "two on duty" at the heated outdoor swimming pool, and a tennis pro on call for lessons or matches on one of the four Har-Tru courts, where whites, it should be noted, are required, as they also are on the two championship croquet courts. An 18-hole golf course surrounds the place. And not too terribly many miles separate it from cultural events, such as Tanglewood, the summer home of the Boston Symphony Orchestra; from the Norman Rockwell Museum and the Sterling and Francine Clark Art Institute; from historic sites such as Arrowhead, the home of Herman Melville, where he wrote *Moby-Dick*, and The Mount, the estate of Edith Wharton, where she both practiced her inimitable craft and perfected what

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ABOVE LEFT: The grand staircase leads up to the guest rooms. ABOVE: An elaborate carved plaster ceiling crowns the Main Hall, where a crackling fire warms a seating area.

LEFT: H. W. Pickersgill's portrait of Mrs. Blount hangs in the delicately detailed Moiré Room, a private dining space off the Main Hall. Schumacher wallcovering.

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"My mother and I both felt that the draperies needed to look like ball gowns, and as you can see, they do—damask, silk, velvet, moiré."

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she called "the complex art of civilized living"; and from antiques shops to spare. And when all else fails, there's the Appalachian Trail.

Throw in 24-hour room service, in-room massages and a fitness center soon to be a full-blown spa, and one appreciates that it is not exactly for nothing that Blantyre has garnered the Mobil Five-Star Award (given to only 30 hotels in the entire United States) and placed third in New England in *Zagat's Top U.S. Hotels, Resorts & Spas*. Since 1984 it has been a member of Relais & Châteaux, the prestigious worldwide association of family-owned and -operated hotels.

The rolling Berkshire Hills, according to no less inestimable a surveyor than Henry James, lent themselves to an "expensively workable American form of country life." Palpably, one of the people who happened to agree with him was the Scottish-born Robert W. Paterson: Having made his fortune in Manhattan as a banker and a merchant, he went so far as to snap up a couple of hundred acres of Lenox in the very first year of the 20th century. There on a high lawn

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ABOVE: The Laurel Suite—one of 25 guest accommodations at Blantyre—offers views of sweeping lawns and two croquet courts. The English painting is 19th century.

LEFT: Breakfast may be enjoyed outside on sunny days or in the adjacent conservatory. Chef Christopher Brooks oversees the hotel's country-house cuisine.



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ABOVE: The two-story cedar-clad Ice House is one of four available cottages on the grounds. RIGHT: Blue-and-white toile from Brunschwig & Fils envelops the master bed.

BELOW: Boston ivy climbs the south façade of the brick Main House. Half-timbered stucco, towers and turrets express the structure's Tudor-style architecture.

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he built (with the help of 300 masons) a country seat in the feudal Tudor style of his wife's ancestral home in Blantyre, near Glasgow. It boasted rows of leaded-glass windows and paneling of magnificent dark oak, sweeping staircases, monumental fireplaces, intimate parlors and mammoth reception rooms, not to mention an attic one could practically play polo in.



Believing as they demonstrably did that "there is beauty in the right enjoymen of riches," the Patersons wen on to outfit their cottage wit museum-quality furniture an paintings, priceless porcelain and tapestries, exotic troph heads, medieval English armo and "implements of the chase Today Blantyre's paying gues have the run of the roughly 10 acres that remain of the orig nal landholding—a combina tion of woodland and gent sloping, velvet-smooth greer sward. And, all obligingly, th trees that sheltered the Pate sons' privilege persist in the height and glory: towerir white pine and Norway spruc majestic copper beech, lu cious sugar maple, giant bla locust and horse chestnut...

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STA RICA AVIARA SANTA BARBARA LOS ANGELES NEWPORT BEACH SAN FRANCISCO SCOTTSDALE LAS VEGAS

ntinued from page 34

"I've inherited my love of pretty ings from my mother," says Ann Fitzatrick Brown, the current owner of llantyre, whose business card reads, ever quaintly, "Proprietress." Back in the 950s her parents, Jack and Jane Fitzatrick, founded—"right on their dining om table"—what would become the nmensely successful mail-order business ountry Curtains. Well-circumstanced they were, in 1980 they undertook "rescue" Blantyre (post-Paterson, the ouse had been acquired by the pioeering motion-picture-epic director-producer D. W. Griffith, who briefly ntertained the idea of turning it in a film studio, and later still, it was eanly reduced to serving as a restauınt-cum-bar).

Brown and her mother, with an adirable generosity of intention, set ut to restore Blantyre to all it had been its grander days: a house whole and eautiful in itself. They decorated it gether, using mostly 19th-century rench, English and American pieces; nd meanwhile they had discovered in he basement some of the Patersons' rass sconces, bath fixtures, red velet chairs and overstuffed sofas and ad them scrupulously repaired. A good eal of the furniture, Brown explains, as acquired at auction when the other reat houses were emptied out, one y one. "The local auctioneers always aid it was better to behold Jane Fitzatrick with her paddle up than have a ainy day," she laughs.

"My mother and I both felt that the raperies needed to look like ball gowns, nd as you can see, they do—damask, silk, elvet, moiré. Another thing my mother as always said is, 'You have to have beauiful lamps and mirrors,' and we do. And 've made sure that everywhere there are ooks you would want to read or look hrough." A former candy sculptor whose ast major commission was a castle for Macy's Christmas display that literally weighed a ton, Brown adds, "In putting the rooms together, I particularly enjoyed playing with shapes and colors." (In the resolutely Tudor, oak-paneled dining room, the always hands-on proprietress sees to it that the Venetian crystal, English china and floral centerpieces on each table are all changed daily.)

Astonishingly, Blantyre was ready to open within a year—by the summer of 1981. Over the intervening years it has been elaborated on, so that it now offers accommodation not only in the Main House but in the Carriage House and four cottages on the grounds, including the Ice House (Brown's 14-year-old son, Alexander, has a room there named after him—"He insisted it have a giant TV screen and that there always be a bowl of Skittles"). In all, there are 25 guest units: rooms and suites, the latter complete with a sitting room and at least one bathroom—and some of those bathrooms are baronial. The rooms run the gamut from "country rustic" in the cottages to "stately elegant" in the Main House.

In all, there are 25 guest units: rooms and suites. The rooms run the gamut from "country rustic" in the cottages to "stately elegant" in the Main House.

Rooms may be reserved singly or in any combination, and in fact the entire estate is not infrequently booked for board retreats, weddings, birthdays, anniversaries, renewal-of-vows ceremonies and family reunions. "I love it when we're given as a gift," Brown says, "because of what it means—that we're considered synonymous with 'special occasion.' Very often people give us to their parents—to celebrate an anniversary. We roll up the Kirman carpet in the Music Room and let the good times roll."

Is it any wonder that Blantyre enjoys a preternaturally high rate of return on the part of its departing guests? □

Blantyre is open from early May to early November. For more information, contact Blantyre, 16 Blantyre Road, P.O. Box 995, Lenox, Massachusetts 01240; telephone 413-637-3556 or visit www.blantyre.com.

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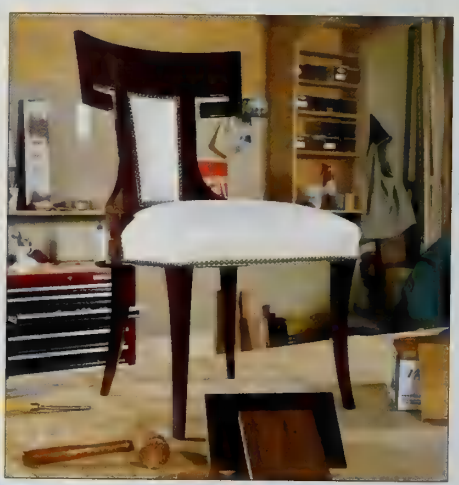
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Designers Discover Design

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An ebony-stained mahogany Greek dining chair, below, designed by Thomas Pheasant

I met Rusty soon after I began working in design, when we were both just starting our careers," **Thomas Pheasant** says of **Wooden Design**'s Rusty Bodine. "Over the years we've grown up together, and it's been one of the most rewarding business relationships I've had." Bodine's shop, which has grown into a 16,000-square-foot workroom with 22 employees, tackles any type of custom architectural millwork and furniture. "We do our own engineering, fabrication, finishing and installation," says Bodine, who has done plenty of it for Pheasant (above, in the workshop). "They've done everything from custom furniture to entire millwork installations, including libraries, kitchens, staircases and countless feet of crowns and casings," says the designer. "Millwork is such an important part of my interiors that there are projects where it seems they've built the house from the inside out."

Wooden Design, 18900-B Woodfield Rd.
Gaithersburg, MD 20879, 301-670-0161; www.woodendesign.net



Wooden Design made a mahogany top to sit on a metal base for a custom console table.

John Rosselli



The bright and sunny textiles of SeaCloth, offered at John Rosselli & Associates (212-593-2060), were designed by artist Susan Harris. *Sea Bouquet* is part of Sun Splash, one of four collections.

Paris Sensation

Each time I go to Paris, this is my first stop," **Juan Montoya** says of **Galerie Eric Allart**, which now occupies a larger space in the city's antiques district (right). Captivated by the shop's "striking presentation" of furniture, ranging from 19th-century pieces to 1970s work by designers such as Karl Springer, Montoya couldn't resist a globe-shaped hanging lamp of blown glass and bronze he bought for himself. "He's not just interested in big names," Montoya says of Allart, "he's looking for the unusual."

Galerie Eric Allart
8 rue de Beaune
75007 Paris
33-1-42-61-17-50





Built to Last

Los Angeles–based **Tim Corrigan** heard about **Vandeuren Archival Framing** from the late Herb Ritts, and he now entrusts it with all of his framing needs, even for projects in England and France—"the quality is that good," he says. Run by Bernard Vandeuren, originally from Belgium, the West Hollywood shop specializes in archival framing. The staff is trained in paper, oil and textile conservation and crafts the frames on-site. "I'm very precise and detail-oriented," says Vandeuren (right, with Corrigan, left), and it's paid off. He has framed for galleries and designers, as well as museums, including UCLA's Hammer, and has even handled historic documents such as letters from Napoleon and George Washington. "I love what I do, and I think we bring a touch of class to the business," says Vandeuren, adding, "and we get things done on time."

Vandeuren Archival Framing
8730 Santa Monica Blvd.
West Hollywood, CA 90069
310-657-0002
www.vandeuren.com





Déco Style in Manhattan

All it took was a visit to Radio City Music Hall as a child for Howard Williams to become enamored with Art Déco. "It's always been my passion," says Williams, who decided to drop his career as a contemporary art dealer and follow his heart by opening **High Style Deco** earlier this year. **Charles Allem** is among the clients who frequent the sleek Manhattan shop for meticulously restored, ready-to-take-home pieces by Donald Deskey, Gilbert Rohde and James Mont.

High Style Deco, 224 W. 18th St., New York, New York 10011
212-647-0035; www.highstyledeco.com



Left, a 1930 ceramic vase designed by Ilse Claesson for Rörstrand



A dresser, from The Romweber Company, stands on glass feet.

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England's Family Pottery







Above, Liz Monk, left, Joe Harvey and Barbara Hands crafting new pots at Whichford

Was I a potter or a gardener first?" This is a difficult question for Jim Keeling (above) to answer. Luckily, since the inception of **Whichford Pottery** in 1976, he can wear both hats. Located on the edge of the Cotswolds, the family-run pottery focuses on flowerpots, which are hand-thrown and decorated with local clay. The staff of over 30 turns out more than 30,000 pots a year and makes custom designs, including one (right) for Prince Charles's gardens at Highgrove.

Whichford Pottery
Whichford, Nr Shipston-on-Stour
Warwickshire CV36 5PG, England
44-1608-684-416
www.whichfordpottery.com



Fabric's Softer Side

The collection **le gracieux** certainly lives up to its gracious name. The softly distressed, faded hemp fabrics (left), designed by Doug Funkhouser, have earned a following of the likes of Barbara Guggenheim and **Greg Jordan**, who distributes them through his Los Angeles shop, Greg Jordan New York. To the trade.

Greg Jordan New York, 8450 Melrose Pl.
Los Angeles, CA 90069; 323-653-0526

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Greg Jordan New York, 8450 Melrose Pl.
Los Angeles, CA 90069; 323-653-0526

continued on page 44



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A Touch of the Exotic

"You just don't see things like this outside the Smithsonian or the Cooper-Hewitt," **Marc Charbonnet** says of the exquisitely made fabrics at **Flying Fig**. "The workmanship is unbelievable." The mother-and-daughter team of Tito Metge and Jagriti Chadha started their company with an eye toward "revitalizing craftsmanship, which is now hard to find," says Chadha (above, with Charbonnet, at the New York shop). Artisans in India and New Zealand weave a range of fabrics, which are then hand-embroidered and beaded, using Metge's original designs for women's shawls and wraps and now home accessories (above right). Charbonnet has commissioned custom tablecloths, bedcoverings and napkins and recently asked them to make "petit-point fabric by the yard to upholster two priceless Georgian chairs."

Flying Fig, 222 E. 46th St., New York, NY 10017; 212-922-9169

Ancient Inspirations

Known for his modernist furniture, **Todd Hase** is heading in a new direction with the introduction of Todd Hase Traditional. Inspired by the Directoire and Empire eras, which in turn were influenced by the excavations of Pompeii, Hase created 38 pieces, with colors reminiscent of Pompeian frescoes, that "reflect the shapes of the 18th and 19th centuries but have a forward take to them."

Todd Hase, 212-871-9075
www.toddhase.com



The Louis XXI Sofa and Louis XXI Tea Table, from Todd Hase's new Traditional line

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Serendipity in Mississippi

Stephen Perkins and **Deborah Lloyd Forrest** came across an unexpected gem while working on The Alluvian hotel in Greenwood, Mississippi (*AD*, February 2004). At the hotel's suggestion, the designers stopped by **Port Eliot** (left) in Greenwood's downtown and discovered Georgian-style reproductions that were of "extremely high quality," says Perkins, who found pieces "with a patina to the wood that would challenge a furniture scholar." Owner William Malouf specializes in re-creating cabinets, desks, breakfronts and other pieces of furniture, often with reclaimed timber (above right, a demilune cabinet made from old pine). "Aged reproductions," as he calls them. "They blend in gently with antiques."



Port Eliot
102 Walthall
Greenwood, MS 38930
662-453-5070

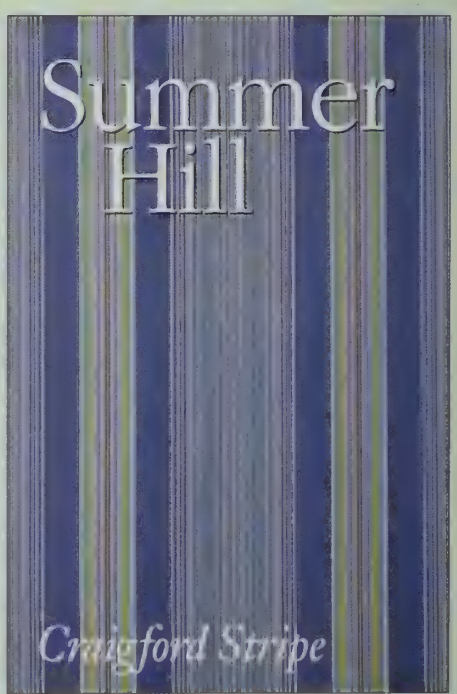
A Second Look

We like taking classic forms and transposing them into today's market," says **John Boone**, whose New York showroom proves that point. Lamps and cachepots from the 1930s and '40s are being reissued, as part of the Jean-Roger Collection, in modern-day metallic and glazed finishes (right, lamps called Ching and the Louis-Philippe cachepot). In the Paul M. Jones collection, a cast-iron table base works equally well when topped with antique *pietre dure* (below) or glass. To the trade.



John Boone
1059 Third Ave.
New York, NY 10021
212-758-0012





Color was the driving force behind the spring collection at Summer Hill (212-935-6376). Stripes, such as *Craigford*, checks, solids and a sheer embroidered with dragonflies, *Eden*, are anchored by a whimsical toile, *Frolic*.

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Thad Hayes

A Designer with a Feel for Disciplined Yet Luxurious Interiors

By Nicholas von Hoffman



"Landscape and gardening were always important in my family, but when I came to New York, interiors became intriguing to me," says Louisiana-born Thad Hayes (left).

THAD HAYES IS SAID TO have achieved something that many a practitioner might envy: a unique style that doesn't depend on eccentricity. It's a thought that doesn't wholly please him.

"I do hear that. I often hear it from someone who comes into the office about a potential project. They'll say, 'When I look through a magazine, I usually know your work.'

"It's good that my work is recognizable, because it probably should be. If an artist makes a painting, usually you can tell their work." What he doesn't like is the idea that a personal style can become a "repetition of elements."

In his own case, Thad Hayes contends that he is a good listener, good at giving a client the things that he or she wants. "But if I don't impose something, if I don't see some connection between all of the elements, then I'm just furnishing rooms. I'm not bringing something new to the table. That's how the artistic part comes in."

Hayes is so far from being wedded to his look that he fantasizes about working in the idiom of a designer of the past. He'd love to have a client come through the door and tell him, "I want to deal with this house as though *X* designer did it." He says he'd like to undertake such a project as a kind of "conceptual, academic exercise," though he notes that he'd do it only if the designer in question were dead. Still, the idea intrigues him. "Trying to get in the head of another designer and interpret him or her, that would be very stimulating for me—to get out of myself and the way I think about things."

He has scant hope that such a client will materialize. "People coming to me want to see in my book and portfolio what

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RIGHT: A piece by Donald Judd is offset by rich fabrics in the living room of a Manhattan apartment that Hayes designed. "It has a very luxurious but simple feeling," he says.

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RIGHT: "The client wanted to seat more people in her New York City dining room, so we came up with an unusual plan of various tables, with banquettes along two of the walls."

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they're going to be getting. They want something unique, but they want to be assured that it's within a certain vocabulary." Yet Hayes parts with his dream reluctantly: "I might get a client who would come along and say, 'That sounds so cool—to do this project as though you were Mark Hampton or Billy Baldwin.'"

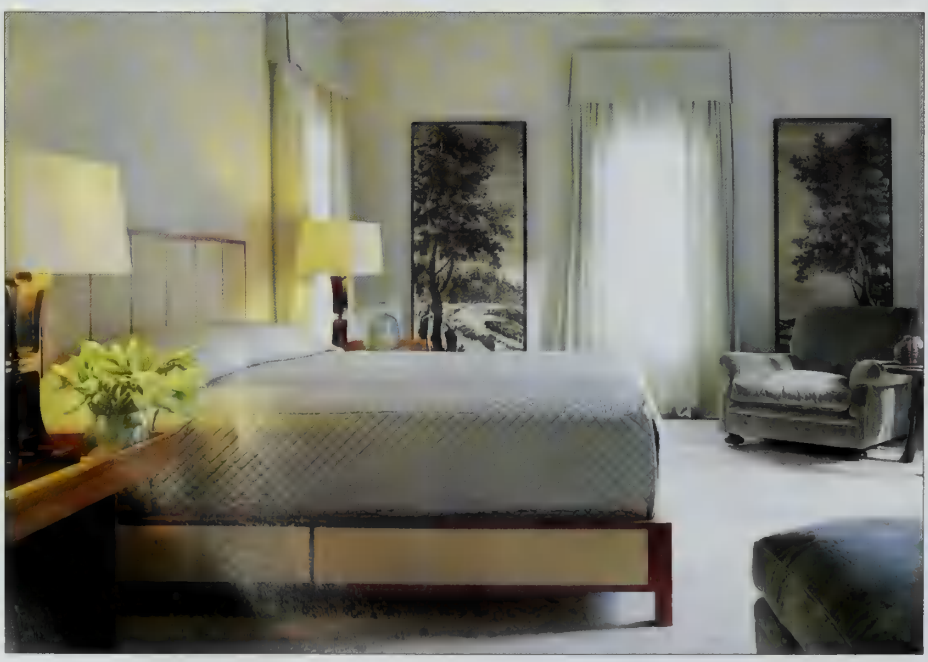
Like Baldwin, Thad Hayes is a southerner, but, while Baldwin came from Maryland, money and position, Hayes is from Baton Rouge, Louisiana, and a single-parent home. He affectionately describes his mother as a "steel magnolia" type. "She's tough. My parents divorced when I was nine. When she hears about single parents raising families these days, she says, 'Oh, I did that all through the '60s. I had two jobs. Raised three boys.' She's very liberal about things," Hayes explains, remembering a visit to New York City. "I was in the ninth grade, and my oldest brother and his friend took us to see Andy Warhol's movie *Trash*, which begins with some outrageous scene. I was wondering, What is my mother thinking? She laughed!

"I had never heard of Andy Warhol before, and I thought, This is definitely a cool place. It's so different from Louisiana that I've got to land here as soon as possible. The day I graduate [from Louisiana State University], I'm coming. And within two weeks after graduation I was in New York."

He hit town with a degree in landscape architecture and environmental design. He also had a flat wallet. "My mother told me, 'Of course, I'll help you out.'"

Hayes started his career in

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LEFT: "I love the colors and the Fornasetti landscape panels," says Hayes of a bedroom in Texas (see *Architectural Digest*, July 2001).

ABOVE: "It has a nice eclectic mix," he says of Evelyn and Leonard Lauder's elegant living room in Palm Beach (*AD*, November 2000).

Dear Ketel One Drinker
If you meet our new drinker, Mike,
at the bar, please say hello.

continued from page 50

New York doing roof gardens, took courses at Parsons and went to work for his "mentor," Robert Bray (at Bray-Schaible). Talent will out, and in a short time Hayes was off on his own. His is not a big-shop. "There are seven or eight of us, maximum. We love our clients. Because the office is small, I can say no if someone seems really difficult when I meet them. If I had a big office, I'd have to take on those jobs to meet the payroll. So I'm really fortunate."

What he has taken on is furniture design, doing more than 20 pieces for Donghia, as well as lamps and rugs for other companies. "But," he cautions, "these are small licensing things."

He has hopes of doing more with furniture design. "Maybe it's my Louisiana roots, but there's something very appealing about getting my design aesthetic to more people, getting my designs out so more people can afford a Thad Hayes table, sofa, chairs. I've designed hundreds of custom pieces for clients. It's really about refining and editing what I've done, tweaking it and putting it out there. That takes a lot of energy, but I like the idea of breaking out of this very specialized niche that I've carved for myself. I think it's the same as fashion designers who do couture—they need to do ready-to-wear

> "There's something very appealing about getting my aesthetic to more people."

to get it out there. If you sell a dress to three people, that's nice, but the idea that maybe 50 or 100 people could wear it seems more interesting."

However these projects work out, Thad Hayes is emphatic about his goal: "What I'm trying to do is more than decoration. For lack of a better way to explain it, I want to do something that has a bit of depth and soul to it."

As for the time, energy and effort that takes, the designer remarks, "I love working." So many of his peers, he says, "dread that moment each morning when they open the office door. I've been doing this for 19 years, and I still get enthusiastic about coming in." □







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MASSACHUSETTS

Former Cole Porter Country Retreat in the Berkshires

In 1940 Cole Porter and his wife, Linda, established a country residence on nearly 40 acres in Williamstown, Massachusetts. Porter had an existing carriage house on the property moved, and additions were built. Porter donated the estate to nearby Williams College in 1964; it was returned to private ownership a few years later and eventually expanded to create the current five-bedroom Cape Cod Revival. The house has a dining room with a bay window, and a pine-paneled library. On the grounds are a pool, a greenhouse, a tennis court, a garden fountain and a large terrace. $2.5 million. *Call 413-458-8366.*

CHICAGO Georgian Revival Designed by David Adler





Suffield House was designed by David Adler, in collaboration with his sister, Frances Elkins, in 1934. The 12-bedroom Georgian Revival in Lake Forest, Illinois, is set amid more than six acres of lawns. Adler gave the traditional Georgian entrance his own spin by adding carving to the entrance surround and the window immediately above. A gallery with decorative columns connects the formal rooms, all of which have antique parquetry floors. The Queen Anne dining room (above) has an overmantel with a swag carved by Grinling Gibbons, as well as two crystal chandeliers. A ladies' dressing room has antique paneling inset with Chinese oils predating the 15th century. Other features include a sunroom, a silver vault, a room devoted to flower arranging, a master bath with a gold-leafed-tile tub, and a 55-foot oval pool. $15 million. *Call 847-234-8000.*

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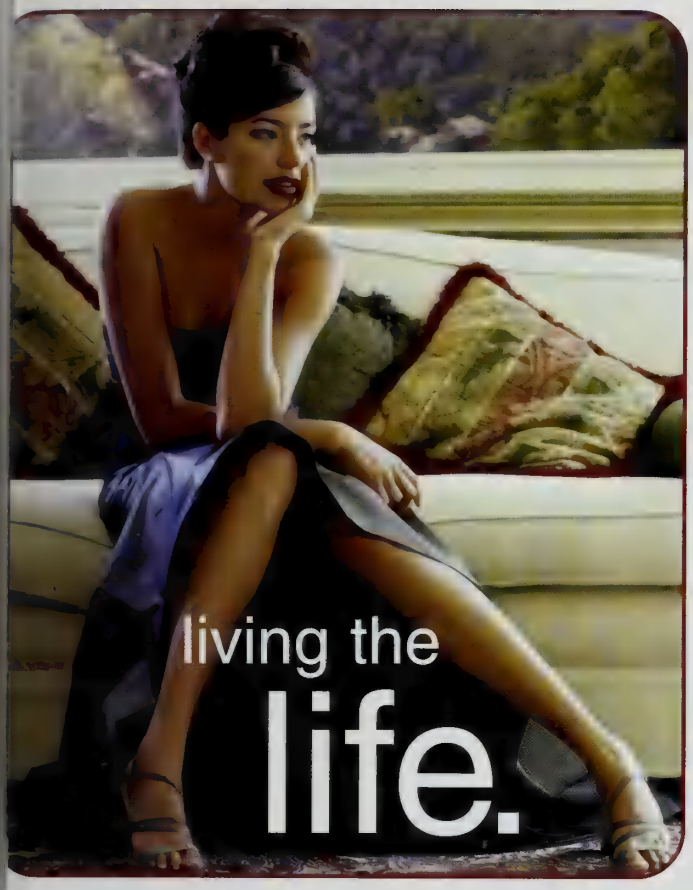


FLORIDA

Waterfront Estate with Dock in Jupiter

Situated along the Admirals Cove Waterfront in Jupiter, Florida, a four-bedroom house was furnished by Marc-Michaels Interior Design. The 11,400-square-foot residence has hand-finished walls and ceilings, silk window treatments, gold- and platinum-leafed detailing, and French doors. The living room (left) and other spaces have custom chandeliers. There is a wine room and a separate caterer's kitchen. Stone balustrades and arches lead to the water frontage, which is equipped with a dock. The house, located within a gated community, also has a pool, a spa, a stone patio, a garden with two fountains, a bougainvillea-covered gazebo and a pergola. $6.95 million. *Call 561-714-3480.*

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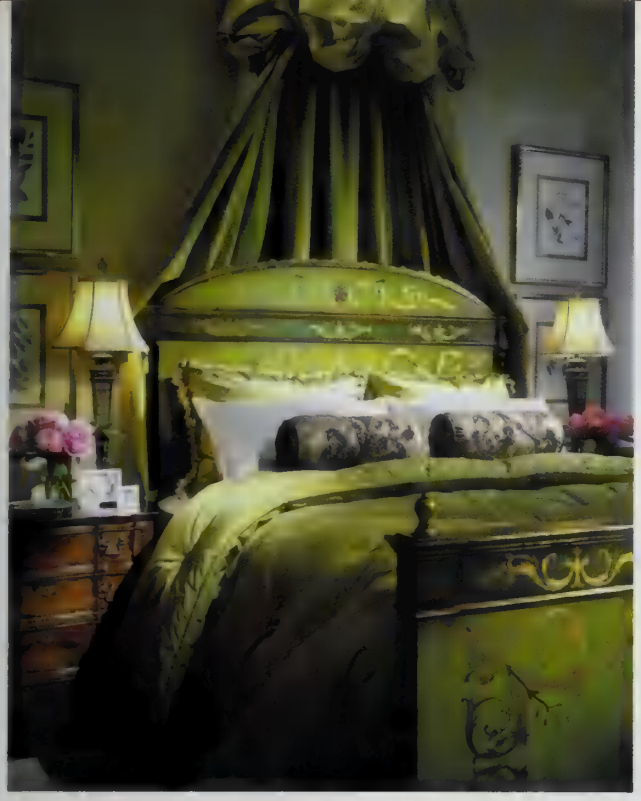
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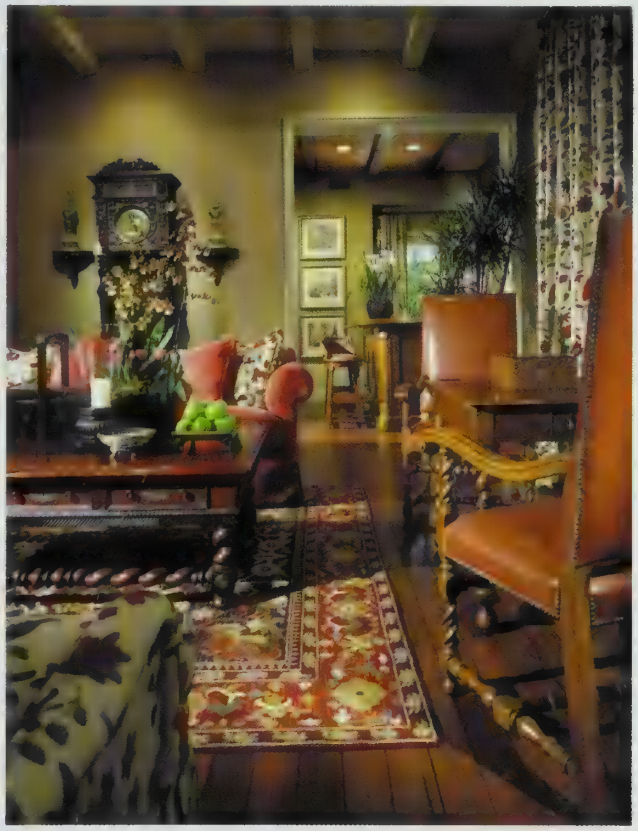
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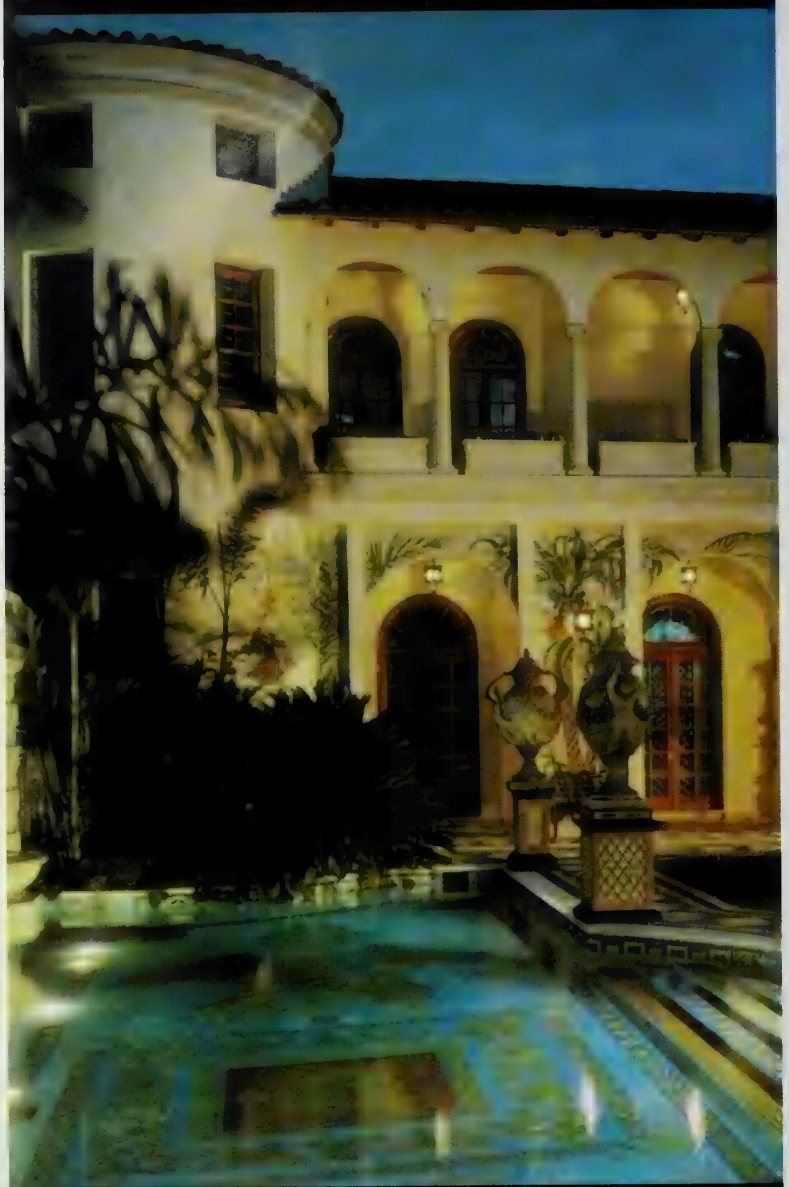


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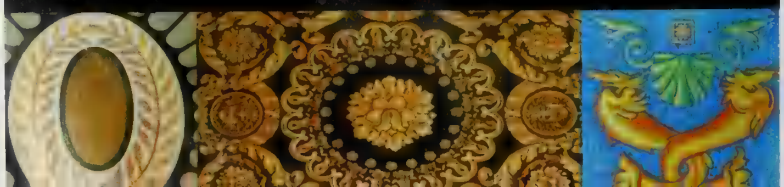


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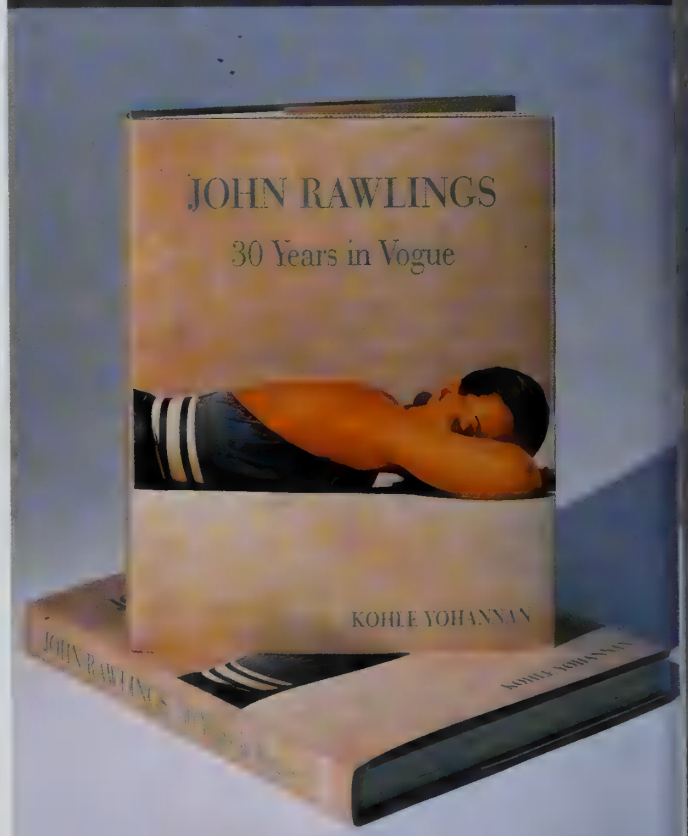
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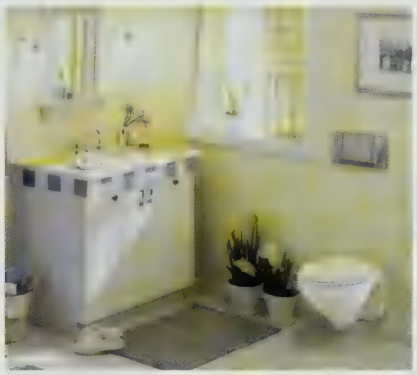
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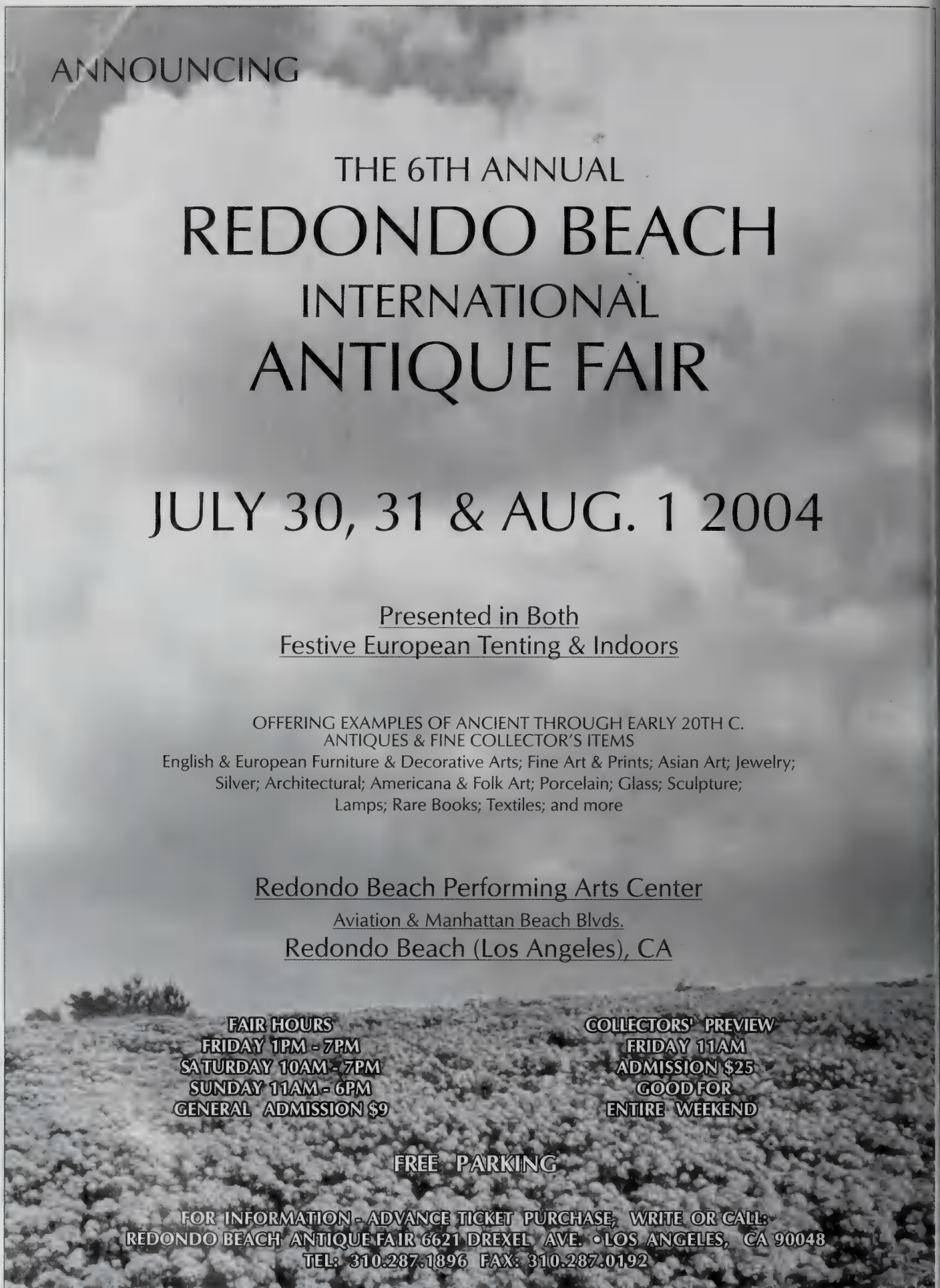




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BARBADOS Seventeenth-Century Plantation House in St. Peter

St. Nicholas Abbey (*AD*, September 1992) occupies a 400-acre estate in St. Peter, Barbados, that still contains 200 acres of sugarcane. The seven-bedroom Dutch-gabled house, built in the 1650s and one of the few surviving Jacobean structures in the Western Hemisphere, is described by the Barbados Tourist Authority as one of the "Seven Wonders of Barbados." The first owner, Benjamin Berringer, was murdered in a dispute over his wife by John Yeamans, who then appropriated both wife and estate. Along with a formal garden, the property has a croquet lawn. There are several outbuildings—notably, a sugar mill and a manager's house. Period furnishings such as an 18th-century tall case clock and a bed believed to have been owned by Empress Marie-Louise may be purchased in addition to the house. $7 million. *Call 44-20-7290-1626.*



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A FLORIDA HOUSE VIVIDLY JOINS CULTURES AND COLLECTIONS

Architecture and Interior Design by Peter Marino, AIA
Text by Joseph Giovannini/Photography by Erhard Pfeiffer





A 20,000-square-foot oceanfront Palm Beach house was designed and decorated by architect Peter Marino. THESE PAGES: From left to right, the early-20th-century oils in the living room are by Franz Marc, Man Ray and Francis Picabia. Boldly patterned draperies and rugs accent the space.

Uneasy may be the head that wears the crown. But in a Palm Beach collection of Southeast Asian sculpture, tiaras of standing cobras arrayed on the heads of divinities give ample reason for the assurance behind their beatific smiles. New York architect Peter Marino, however, has taken his own measures to secure the serenity of these elevated beings. The ancient figures may now find themselves relocated to Palm Beach, but the house Marino designed for a New York couple, a series of pavilions ringing a long grassy courtyard landscaped with tropical plants and trees, was influenced by the architecture of Southeast Asia and its lush environment. "The collection inspired us to do something different, and this, after all, is the tropics," says the wife. "The statues were born in a place like this, and they've returned to their setting."

The seeds of the 20,000-square-foot house that overlooks the Atlantic were planted in the early 1980s, as the couple, who had a winter house on the island, started collecting Southeast Asian art. When they eventually decided to trade their western view, with its punishing afternoon sun, for the gentler morning light of the eastern shore, they hired Marino, who proposed building the new house around the growing collection. "Why not create an Asian environment throughout?" he recalls thinking. "It could be the stock that binds the soup. The idiom suited the art."

Marino, who trained as a modernist, takes his cues from the particulars of a site, client and commission. Designing in the tropics of Florida, where pastels have become the de facto state colors, Marino decided, counterintuitively, to build a house in a palette of dark woods. "You feel cool in dark spaces," he says.

In the context of Palm



Marino wanted to give the impression of "a house in the jungle, with all the mature plantings," he says. RIGHT: Bronze doors were made for the double-height entrance. BELOW: A pair of Claude Lalanne low tables join a Jean-Michel Frank settee and armchairs in the living room.



OPPOSITE: A Lalanne chandelier in the dining pavilion hangs above Kaare Klint–designed chairs. Japanese split-bamboo blinds afford partial views of the front courtyard and a lotus pond. "The dark space highlights the exterior both during the day and at night," Marino explains.



Marino created a secondary datum with the furniture, much of it low and massive, anchoring all the rooms in comfort.



ABOVE: A 1908 Ernst Ludwig Kirchner painting is on a wall of the library. Two Herbert Haseltine marble bulls on the mantel are flanked by a Georges Jouve ceramic standing figure and a drawing on an easel by Kazimir Malevich. The leather armchairs are by Eugène Printz.

BELOW: Adjacent to the library and the master bedroom is the master study. In it are a Jacques Adnet sofa and armchair, a Pierre Chareau leather armchair and a desk, low table and lamps by Paul Dupré-Lafon. OPPOSITE: The courtyard enfilade leads to the guesthouse and pool.



Beach, where architectural review boards favor traditional designs, Marino sought roots appropriate for the climate. Traditional buildings in Southeast Asia, with high hip roofs, act as parasols against the beating sun; long overhangs cut glare. The pavilions Marino proposed agreed both with the clients' collections and with the reality of Florida weather.

The magic starts as the driveway, paved with volcanic stone, curves like a question mark into the estate. Marino obscures any trace of the outside world: "I wanted hyperdense vegetation so you'd discover the house, as though coming across it in a jungle," he says. "You don't see the whole house at any one time." Florida itself, virtually a greenhouse, provided the opportunity to transplant mature tropical trees, and the new garden is already seasoned enough to lure small squadrons of dragonflies: Marino's landscape has quickly become an ecosystem.

Symmetrical flights of stairs rise from the driveway up a half level to a grassy plinth that forms the courtyard within a compound of buildings, each with a distinctive roof. Marino and his associates imported from Indonesia all the roof tiles and wood (*merbau*), most of which was cut and crafted before being shipped in containers. A pagoda draped in bolts of saffron and yellow textiles presides at one end of a black-bottomed pool set on axis with a lotus pond just outside the dining pavilion. The high and low roofscapes re-



flect the hierarchy of pavilions that compose the ensemble.

Bronze front doors open to a monumentally tall entrance hall with a framed view of the ocean, seen across a lawn trimmed like a putting green. A heroically tall stone statue explains the 35-foot apex of the room. Keeping the visual thermometer down, Marino applied dark green lacquer to the walls, using a classic Asian technique, and he deepened the shadows created by the roof overhangs by bringing the *merbau* inside. The floors and ceilings throughout the house are surfaced in the dark wood. "I couldn't easily get the wide planks and the feeling of a Southeast Asian forest from an American tree," he explains.

If he veils the house outside with plants, he mystifies the interiors by building up shadows. Standing on pedestals, along axes that tie the pavilions together, the Southeast Asian figures seem to linger in the depths of an ambiguous time. "The house has a peaceful feeling," confirms the wife.

The shadows smooth transitions, pairing the ancient sculptures with another collection, classic modern pieces from the early 20th century. All the artworks, which include several by German Expressionists—among them, Ernst Ludwig Kirchner—and paintings by El Lissitzky and Man Ray, are museum caliber, but rather than isolating them under cones of light in white





"Modern with Asian influences," is how Marino describes the house. ABOVE: A collection of ornate mirrors hangs in a powder room, which has wall panels of stamped and silvered leather. An André Dubreuil chair is beside a table covered in antique Indian silk.

RIGHT: The master bedroom is situated in a corner of the house. A Jean-Michel Frank chair upholstered in Kuba cloth is next to a Jacques-Émile Ruhlmann round table, and one of a pair of Chareau tub chairs is near a Ruhlmann cabinet. Carpet from Patterson, Flynn & Martin.





In the context of Palm Beach, where architectural review boards favor traditional designs, Marino sought roots appropriate for the climate.

rooms, Marino conjures an aura that binds them, creating a domestic environment in which the art forms part of a complex whole. The atmosphere bridges the gaps between millennia and cultures, bringing the unusual, even unlikely, combinations together seamlessly. "I strive for an integration that enhances each object," says Marino.

If the sculpture finds a context in the house and setting, the paintings find a context with furniture from the 1920s and 1930s, mostly by French masters, including Jean-Michel Frank, Eugène Printz, Jacques-Émile Ruhlmann, Paul Dupré-Lafon and Pierre Chareau. Opening the bottom drawer of an impressive Ruhlmann cabinet in the master bedroom, the wife points out the extraordinary woods of the interior, exhibiting an intimate knowledge of the details. Passionate collectors, she and her husband maintain a reference library on the works they acquire.

Just as his Palm Beach clients collect with a depth of knowledge fed by the tomes on their bookshelves, Marino and his associates are scholars of both design and architectural history. "Frank de Biasi, who worked on the interior design, was at Christie's, and the head of the Paris office, Gay Gassmann, who helped locate important decorative objects and furniture, worked at the J. Paul Getty Museum," Marino explains. Assisted with the house's architecture by se-

continued on page 160



Opposite and Top: Vintage bamboo furniture and Indian and African fabrics accent the pagoda, whose intricately carved ceiling is from a temple in Southeast Asia. The clients use the space, located in the middle of the courtyard, for relaxing in by the pool. Hermès towels.

Above: A rear lawn buffers the house from the Atlantic. Marino's series of pavilions "create a setting that complements the clients' collections of Southeast Asian art, Art Déco furniture, 20th-century decorative artworks and German Expressionist pieces," he says.



Nantucket Reexamined

SIMPLE GEOMETRIES DISTILL THE ESSENCE OF A SUMMER RETREAT

Architecture by Hugh Newell Jacobsen, FAIA/Text by Gerald Clarke/Photography by Robert C. Lautman



If Hugh Newell Jacobsen were a movie director, he might be the new Alfred Hitchcock, because he, too, loves to surprise an audience. But Jacobsen is not a movie director. He is an architect and designer, and his surprises, incorporated into the more than 400 houses he has designed in the course of a long career, are all a result of ingeniously arranged spaces and perspectives. "A house promises things to the viewer," he says, "and it must fulfill that promise. So many houses oversell, and you wonder why you came in. I want people to enter one of my houses and say, 'Wow!'"

That "wow factor," as Jacobsen calls it, is most evident in a new house he designed on Nantucket, and it begins at the beginning—the entrance. "In all my work I'm fascinated with the sequence of entry," he says. "The driveway is a drumroll for the surprise that follows." In this house, designed for a family that spends most of the year in London, Jacobsen delays the surprise. A visitor walks through the front door and faces a wall with a short flight of stairs on either side. Left or right, the stairways lead down to the same place, the living room—and that is where mouths open wide and exclamations are heard. "You say, 'Wow!' when you turn that corner," says Jacobsen. "I've sat there and have seen the reaction."

With 18 windows and a ceiling 22 feet high, the room does, in fact, express itself in large capital letters. Placed so that it captures every last ray of the evening light, it seems to change color as the setting sun dawdles for a few minutes before disappearing over the western horizon. "Hugh's treatment of light is extraordinary," says one of the owners, the wife, an American who has spent every summer of her life on that sun- and history-drenched island. "The evening light creates moving pictures on the living room walls," she observes. "That's why we have no pictures of our own. They're already there, moving along the wall—white, then orange, then pink.

The entrance hall combines crisp minimalism with traditional country house details. "The front door is recessed," comments project architect Simon Jacobsen, Hugh Jacobsen's son. "It's an old Lutyens trick—it allowed us to build closets on either side."

Architect Hugh Newell Jacobsen updated New England farmhouse vernacular with his spare design for a summer house—"a gathering of simple structures"—on Nantucket. OPPOSITE ABOVE: "The spire of the Congregational church influenced the siting," he remarks. OPPOSITE: The front entrance.


"We do sun studies
with computers and
know exactly where the
sun is going to hit
and where the shadows
are going to fall."



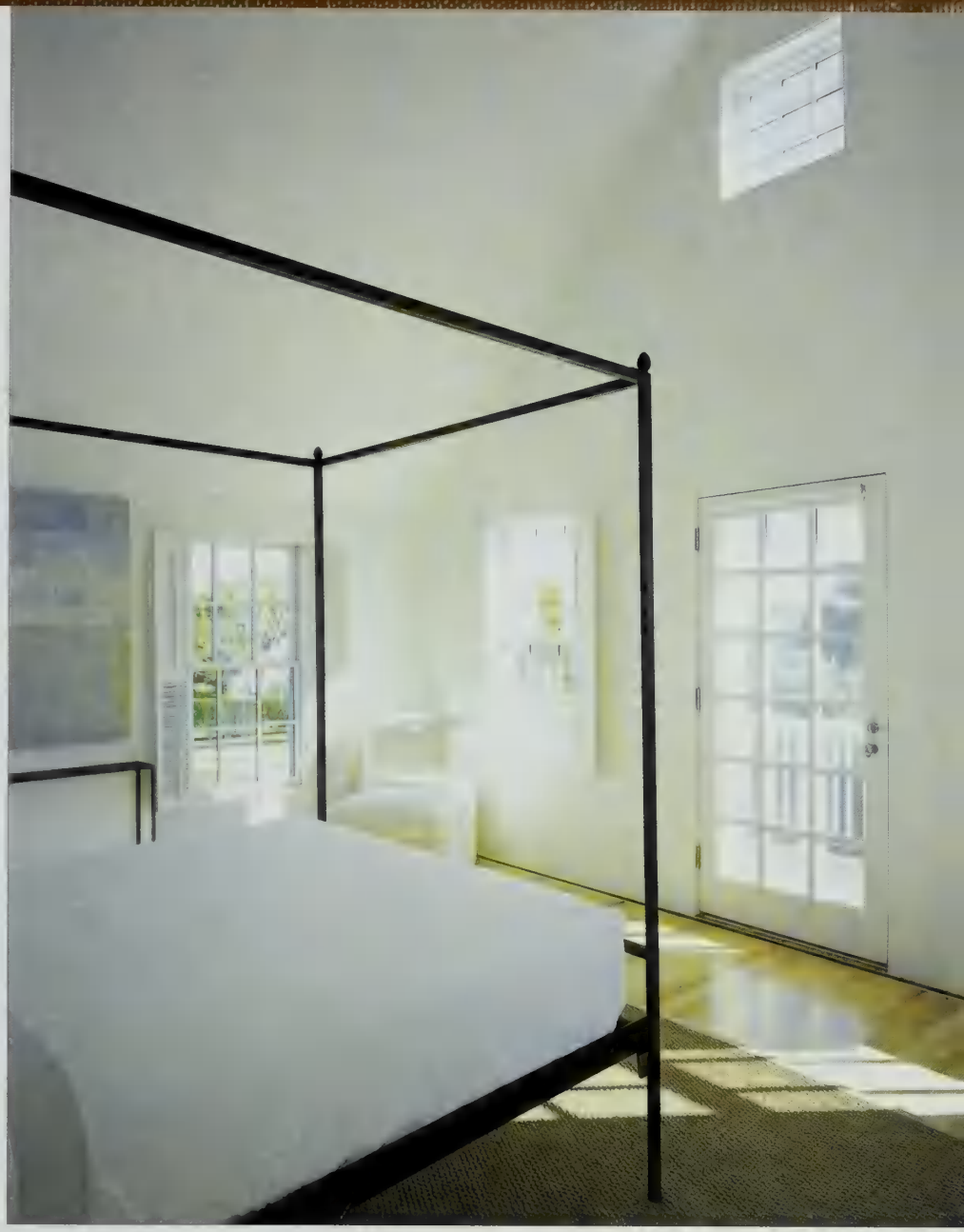
OPPOSITE: The quality of light—one of the architect's obsessions—determined the orientation of the living room, which has 18 plank-frame windows. "The shadows they cast are beautiful," says Simon Jacobsen. The pair of side chairs are from Ralph Lauren Home.

ABOVE: "All of our houses are designed from the inside out," says Simon Jacobsen. "The width and length of the dining room was designed for a maximum of 12 people coming to dinner." A French wine vending table is the sole antique in the house.



Bookcases line a wall in the library, which doubles as a guest room. Although the shelves are thin, "they're very strong," says Simon Jacobsen. "Their egg-crate construction is one of the strongest and soundest methods of building something." Henry Calvin blue fabric.

RIGHT: In the master bedroom—the only second-floor room in the house—a four-poster by Jacobsen ia aligned with the 18th-century-style church spire. BELOW RIGHT: "I deliberately tried to break up the massing of the house," the architect says of the floor plan.

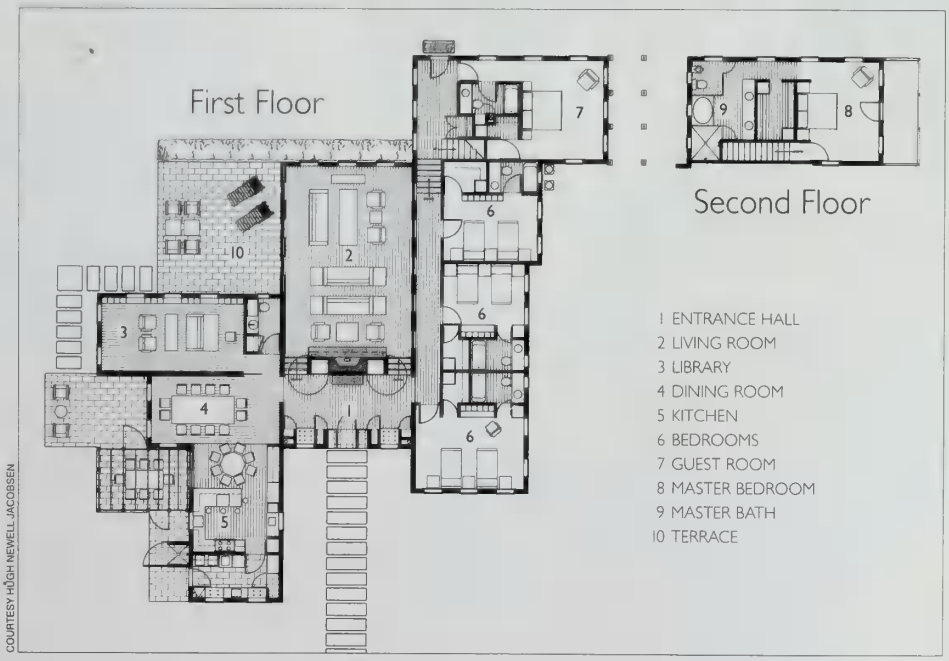


It's an incredible show every evening."

The couple wanted an uncomplicated house with five bedrooms—"We told Hugh to keep it extremely simple," says the wife—and after seeing another of Jacobsen's Nantucket houses, they decided he was Mr. Simplicity, the man for them. Celebrated for his minimalist style, Jacobsen takes "the essence of the vernacular," to use his words, and tries to abstract it. And on Nantucket, an island about twice the size of Manhattan, the vernacular means gray exteriors and houses with little or no trim. "Our clients wanted a summer cottage with Nantucket details," says Jacobsen's son, Simon, his firm's chief operating officer and the house's project architect. "They wanted a house that spoke the language of beach and the New England seashore. We're expert at that."

To create clean exterior lines, Jacobsen eliminated something visible on almost every other house in a rainy climate—gutters to carry away rainwater. "Gutters are nothing but plumbing all over the outside of the house," says Simon Jacobsen disdainfully. "We worked very hard to preserve the lines of the house, its linearity and the integrity of its shape." Gutters would have destroyed that geometric purity, so the Jacobsens used French drains to carry away the pesky rainwater, surrounding the structures with gravel bands, three feet deep and two feet wide. "With us the piping is all underground," says Simon Jacobsen. "We used the ground as the gutter. Builders don't believe it, but we've never had a problem getting rid of the water this way. It always works."

That almost fanatical attention to detail was employed inside the house as well. Visible air-conditioning ducts, for example, almost universal in the new designs of most other architects, were hidden under stairs. "It's called a black-gap air-conditioning system," says the younger Jacobsen. "It makes for a clean look." Nor did that amazing light show in the living room result from father and



COURTESY HUGH NEWELL JACOBSEN







"Some of the pavilions are linked like traditional New England farmhouses," explains Hugh Jacobsen (above). OPPOSITE: The screen porch, built just off the kitchen, overlooks the guest pavilion, a discrete building. "The site is quite glorious," the architect observes.

son merely squinting into the fading sunset and drawing lines on a piece of paper. "We do a lot of sun studies with computers," says Simon Jacobsen, "and we know exactly where the sun is going to hit and where the shadows are going to fall at all times of the year."

In the library, which doubles as a guest room, the Jacobsens were equally zealous, and they let the bookcases determine the size and placement of the windows, rather than the other way around. The result is perfect alignment. The bookcases, moreover, have an unusual egg-crate design. Though they are made out of thin fiberboard, they are joined together—like egg crates—so that they can hold even the heaviest volumes. When it comes to bookcases, Jacobsen père is one of the world's authorities. In the library of his own house in Georgetown he has 6,000 books, with a huge collection, after the obligatory books on art and architecture, centered on his twin passions—Napoleon Bonaparte and World War I.

If the living room was placed to catch the evening sun, the master bedroom, the only room on the second floor, was angled so that the window across from the bed faces a Nantucket landmark—the 120-foot-high steeple, half a mile away, of the First Congregational Church. "The steeple is lit up every night," says the senior Jacobsen, "and it's something nice to go to sleep with."

ABOVE: To preserve the linearity of the pavilions, the architect avoided roof gutters in favor of French drains—deep gravel bands along the perimeters. The drive, which curves around to the main entrance behind the house, is made from crushed oyster shells.

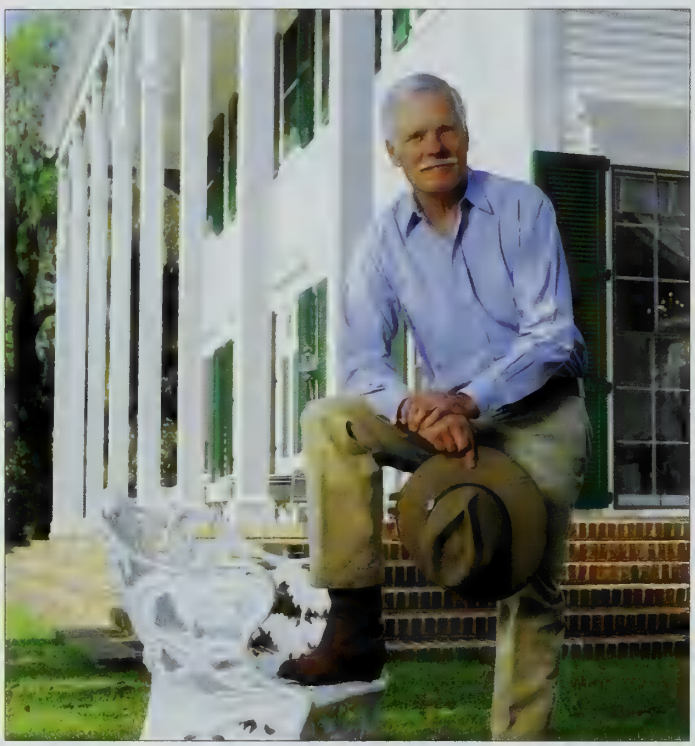
When the house was completed, Hugh Jacobsen laid out where the furniture should go. The wife did the rest. "I took what Hugh did and ran with it," she says. Her mantra in choosing furniture and fabrics, once again, was simplicity and "everything that makes for easy living and nothing to worry about." In fact, she says proudly, there is only one antique in the entire house: the French wine vending table in the dining room. What would she change? "Not one single thing!" she says. "I love this house." If that isn't a wow, what is? □

ARCHITECTURAL DIGEST VISITS

Ted Turner

THE MEDIA MOGUL'S STORIED AVALON PLANTATION IN FLORIDA

Text by Steven M. L. Aronson
Photography by Scott Frances







"I spe[illegible]most time here," Ted Turner [illegible]s of his principal residence, [illegible]ntation in north Florida. "I g[illegible]ting; I ride horseback; I r[illegible]; I hike; and I fish." ABO[illegible]ouse was completed in 1938 [illegible] York architect Albert E. Ols[illegible]

Restless and dauntless, combustible and rumbustious, eleemosynary to a degree (he gave a billion dollars to the U.N., proclaiming, "It's fun to do good!"), "televisionary" to a tee (he was right when he said, "I think I was right most of the time"), uninhibited and unrepeatable, and, with his dimpled chin and Clark Gable mustache, still impudently, swashbucklingly handsome, Ted Turner remains a character whose accomplishments and ways of being challenge our credulity. The man who minted the initials that fill every one of the world's waking hours—CNN—has made a place for himself in contemporary mythology.

But it was to the mythology of yore that he turned for a "special name" to grace the plantation outside Tallahassee



that he purchased in the mid-1980s. That he finally had a realm of his own led him naturally back to the storybook world of King Arthur, in which he has always pictured himself imaginatively and to which he in fact belongs romantically. "My first thought was to call it Camelot," Turner says, "but on second thought, that was a little too corny, so I gave it another Arthurian name—Avalon. My Avalon is also a mystical place." Situated in the Red Hills region of north Florida, it is not only a naturalist's paradise but a historic property, established as the Welaunee cotton plantation by a member of the distinguished Gamble family of Virginia in 1826. (Three centuries earlier the conquistador Hernando de Soto, tramping through Florida trolling for gold, had blazed a trail

Turner's interest in *Gone With the Wind* memorabilia spurred him to acquire the portrait of Vivien Leigh as Scarlett O'Hara that now overlooks the living room. Resting on the mantel before the mirror is a Directoire clock. Many of the antiques are original to the house.

Avalon is, alone of his more than 20 major residences, the place Ted Tu

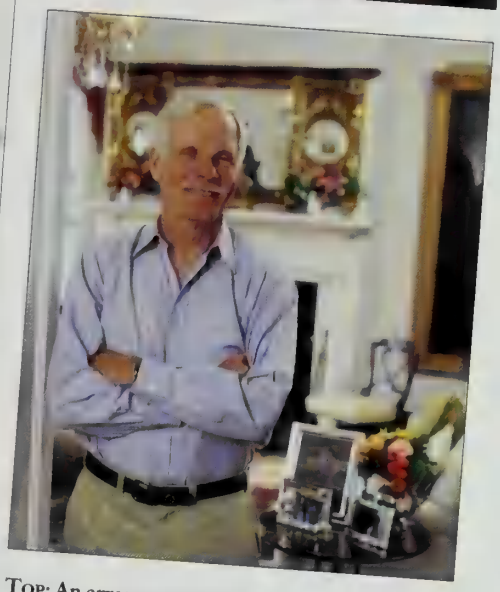


Hanging above the sofa in the living room is *Deer at Sunset*, 1887, by Albert Bierstadt. A 2000 exhibition at the High Museum of Art in Atlanta featured 11 Bierstadt works from Turner's collection. At right is a marine painting by contemporary artist Tim Thompson.

esn't hesitate to call home. He spends more time at Avalon than anywhere else.







Top: An arrangement of family photographs in the living room includes ones of Turner's son Beau and Beau, Jr. Above: "I have Thanksgiving and Christmas at Avalon with my five children and their significant others, my nine grandchildren and my girlfriend," notes Turner.

through the place, and a vestige of it survives to this day.)

"It was about 8,000 acres when I bought it, and it was a bit of a stretch for me," Turner confesses. "When you start to make money, in the beginning you don't feel wealthy, so anything that costs millions of dollars kind of scares you a little bit—it did me—but as I lived with wealth longer, I grew more accustomed to it."



Directoire candelabra set on the dining room mantel flank *Chinese Port—Morning Departure* by Montague Dawson. A 19th-century gilt-wood-and-eglomise mirror complements the American console by the windows. George III mahogany chairs stand on an Oshak rug.

Accustomed enough, at any rate, to have amassed an additional 25,000 acres along the way, which make Avalon the biggest quail plantation in either Florida or Georgia. And accustomed enough to have also accumulated—Turner prefers "collected"—nearly two million acres of mostly western ranchland, which make him by all accounts the largest individual landowner in the United States. This man who famously lived in his office in Atlanta for 10 years and didn't shell out for a new suit or even a professional haircut for 20 says of Avalon, "I acquired more land because I required more land —I *wanted* it. I never like to buy anything except land. It's the only thing that lasts."

The long driveway is lined with live oak and old pine, the requisite Spanish moss dripping off them, and at its end, fantastically, 15 peacocks appear, strutting their gorgeous stuff. The 15,000-square-foot



Colonial Revival plantation house, with its white multicolumned façade and curving twin wings, betokens all manner of graces as well as all graces of manor. "It was built, I was always told, in 1938, which is easy for me to remember because that's the year I was born," Turner offers. Behind the house are three tiers of formal gardens and a 300-acre natural lake (there's another, man-made lake a mile and a half away, which he keeps stocked with bass and bream). Tellingly, there is no pool in sight. "I'm not into pools," he says. "I don't have a pool anywhere."

Ever entrepreneurial, Turner took care to purchase Avalon furnished. "I simply told the family that was selling it that I wanted their antiques—I negotiated that—and then over the years some things left and some things came." Coming by way of Turner himself were the nautical paintings in the dining room and the living room, the dog portraits in the entrance hall, and several signature works by Albert Bierstadt, the 19th-century artist renowned for his golden-toned panoramas of the newly opened American West. "He made those landscapes look even better than they actually



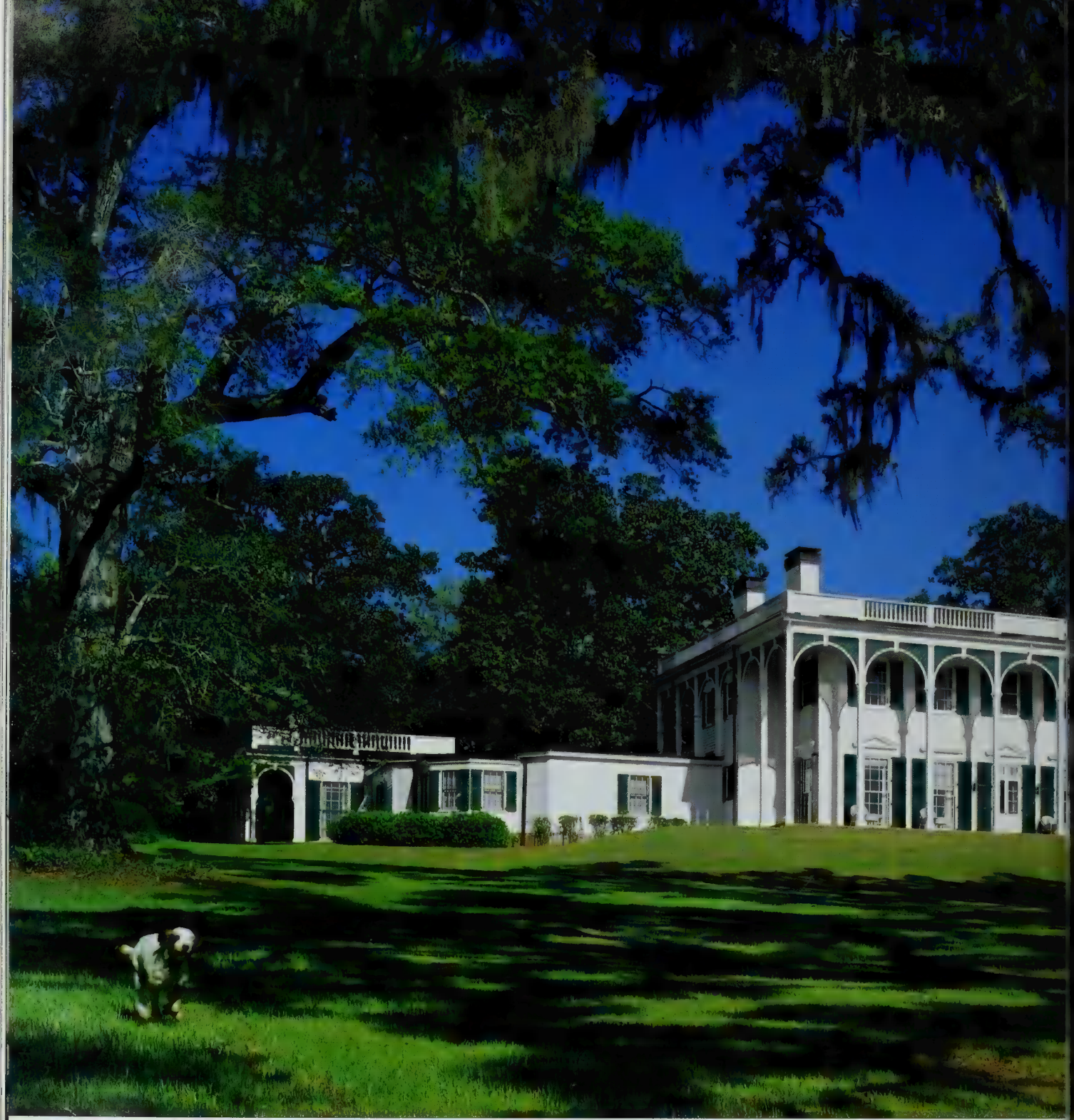


do," marvels Turner, who has one of the largest collections of Bierstadts in private hands.

The most remarkable painting in the house, however, would have to be the portrait of Vivien Leigh as a scaldingly haughty Scarlett O'Hara. "When I bought MGM with its great film library and owned *Gone With the Wind*, I toyed with the idea of opening a *Gone With the Wind* museum in Atlanta, and I was looking for memorabilia to buy to put in it," Turner recounts. "This painting turned up, and when the museum didn't happen, I hung it in my house. It's when Scarlett tells Rhett she's not going to have sex with him anymore 'cause she doesn't want any more kids. She says, 'I'm going to lock my door at night,' and he tells her that if he wanted to get in, no lock would keep him out. Later, he's in his bedroom down the hall, where he has this picture of her hanging, and he takes a big swig of whiskey or something and then just hurls his glass at it—you can see the mark where it hit." A frequent guest at Avalon confides, "Ted's men friends always point at the painting and say to their wives, 'Frankly, my dear, I don't give a damn!' None of Ted's own wives or girlfriends have ever been able to stand that picture, by the way; it's just too much competition—it makes Scarlett the lady of the house." Turner readily admits to "identifying" with Scarlett every bit as much as with Rhett: "She liked the land, she liked her plantation—that's where she was going when everything else fell apart."

Avalon is, alone of his more

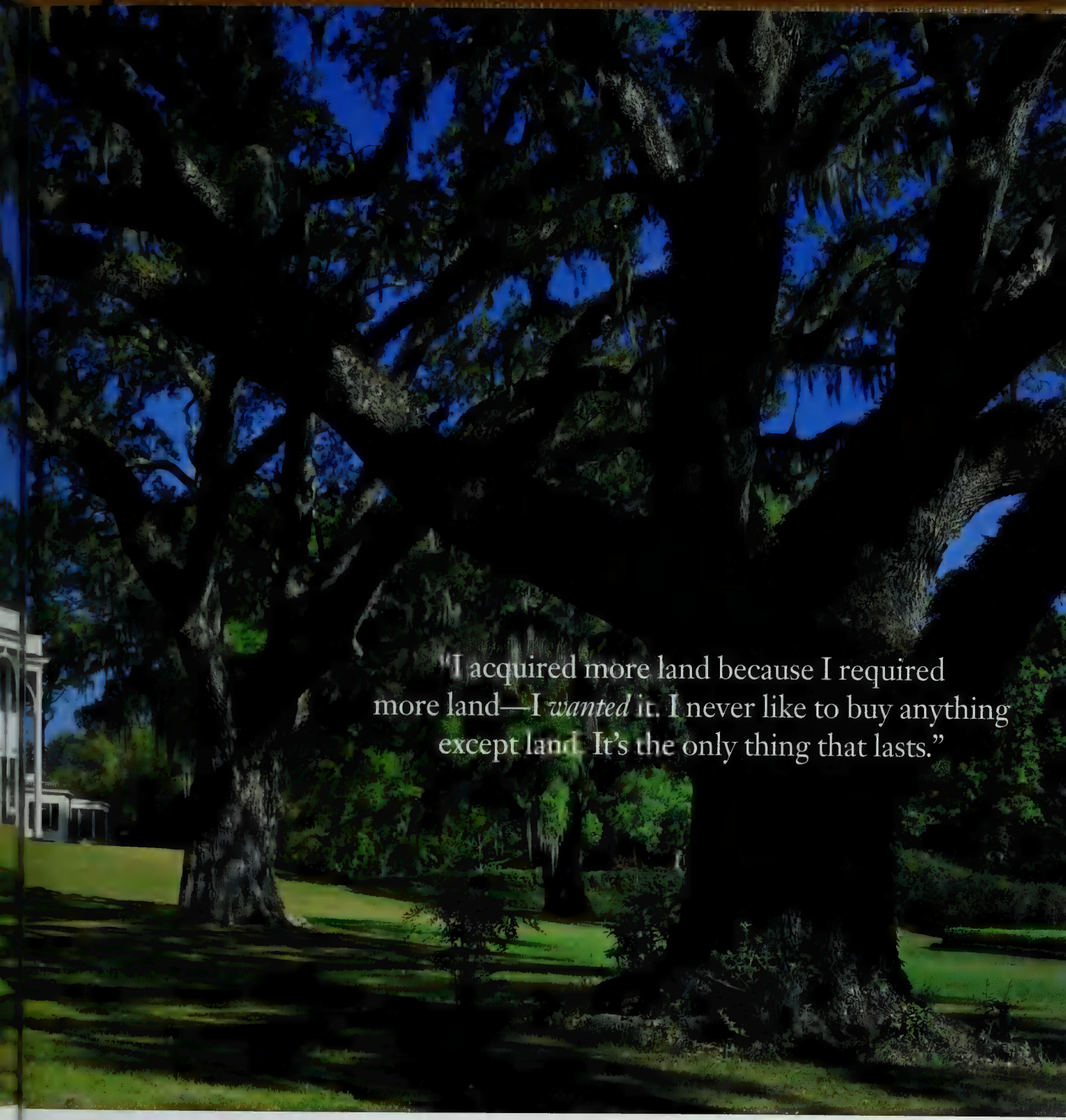
"I bought the house furnished," recalls Turner. "The family that owned it took a few pieces, which was okay, but they left the bulk of them." Over the master bedroom fireplace is *Heads Apart* by Henry Stull. The northern Italian cabinet-on-chest dates to the 18th century.



A broad lawn and towering live oaks fan out around the rear façade. At left is the bedroom wing; at right, the kitchen. "We're pretty high up, and we get a nice wind out of the gulf during the summer," says Turner. "The land in this area is quite hilly, which makes it more attractive."

than 20 major residences, the place Turner doesn't hesitate to call home. "I got married here once," he volunteers, alluding to his wedding to Jane Fonda in 1991, which took place in a small private chapel on the property. It is a fact that he spends more time at Avalon than anywhere else, fishing year-round and popping up in September for dove, November through March for quail, and March and April for turkey. "Everything we shoot, we eat," he declares.

His son Beau, a trained biologist now in charge of the Department of Natural Resources at Turner Enterprises, comments, "There's a lot of heart in the place—my dad's heart. He's a reflective guy—he's not just going out there and shooting anything that flies; he's seeing the different birds and identifying them, too. He's more like an ornithologist, really." Ted Turner pipes up, "There are wood storks here; there are eagles. In spring and summer there are swallow-tailed kites, which are pretty rare, and we reintroduced the red-cockaded woodpecker, which is an endangered



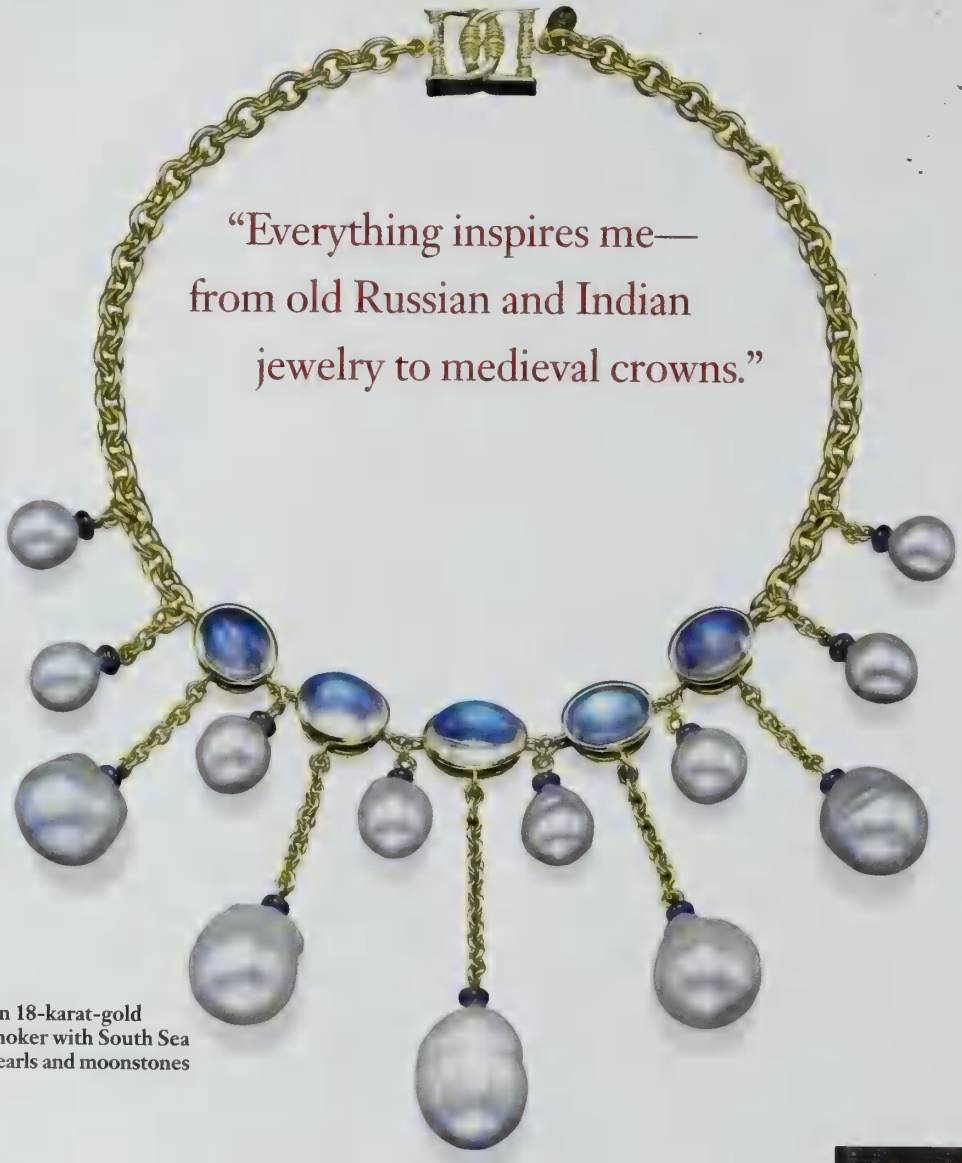
species.... There's also bear, black bear. And there are plenty of alligators—normally they stay down in the lake, but the other day one came right up to the kitchen door looking for some good southern cooking." He adds, "We eat the food of the Old South here—that's one thing we surely do."

Another Old Southern touch is the quail wagon, which is traditionally pulled by a matched pair of mules. Jane Fonda and all five of his children got together and had one specially made for Turner. "It's beautiful—all oak—and it's practical, something we actually needed," he says, concluding, "It was a well-received gift." It came complete with Atlanta Braves–blue leather—he owned the team at the time—and the dog handler and assistant dog handler were then outfitted in jackets of the same blue. Today they wear orange caps with bison on them that serve to promote Turner's latest business venture, a restaurant chain called Ted's Montana Grill that specializes in that bovine mammal (with more than 30,000 head to his name, he's the biggest private bison rancher in the country).

One of the most feverishly anticipated events on the whole plantation circuit is the annual Georgia-Florida Field Trial, a competition in which dogs are judged on their overall hunting ability. "For 20 years we entered it and lost," Turner laughs, "and the joke was that here I had already won

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Designers Discover Design



"Everything inspires me—from old Russian and Indian jewelry to medieval crowns."

An 18-karat-gold choker with South Sea pearls and moonstones

Princely Pearls

During his 15 years as senior vice president of Sotheby's jewelry department, **Prince Dimitri of Yugoslavia** began designing his own bold jewelry.

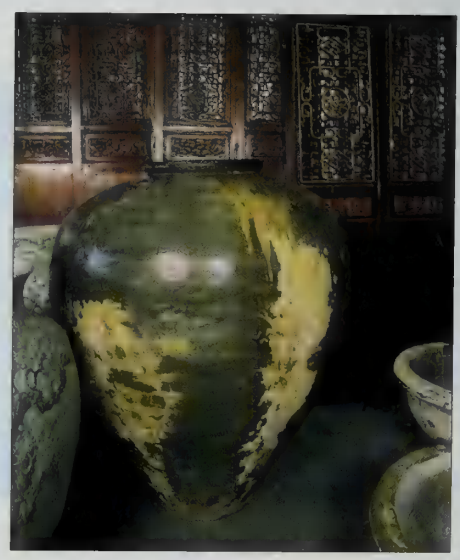
Now, as **Assael International**'s creative director, he is introducing The New Look of Pearls. "I wanted to design something groovy and fun," he says of his line, sold at Barneys New York and Saks Fifth Avenue, which incorporates huge pearls with chunky gold chains—a far cry from the "boring single strand."

Assael International Inc.
580 Fifth Ave.
New York, NY 10036
212-819-0060

Hawaiian Traders

Barbara Pritchard headed to Thailand for garden accessories and came back with the idea of opening her own shop. At **Nevara International**, she and her husband, Neville, import Asian finds ranging from an antique Burmese four-poster to huge—sometimes five feet tall—ceramic garden pots (right), which are a favorite of **Kathy Merrill**'s.

Nevara International, LLC; Kona Trade Center
73-4820 Kanalani St., Kailua-Kona, HI 96740; 808-331-1475
www.nevarainternational.com



One-Stop Shopping

Jamie Drake says about the **Ralph Lauren** showroom in New York's D&D Building, "Not only are the classics one would expect well represented, but there's an incredible range of fabrics, lighting, wallpaper, rugs, and curtain and bath hardware, including a square towel holder that would make an amazingly chic door pull." Lauren's modernist Hudson Street lounge chair (below) is among the designs shown in the 14,000-square-foot space.

Ralph Lauren to the Trade, D&D Building
979 Third Ave., New York, NY 10022; 212-583-2200



The Sheltering Sky dining table and Brierly ottoman, above, shown at Ralph Lauren



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A Midwestern Folly

WHIMSY GUIDES THE RENOVATION OF A PALLADIAN GUESTHOUSE

Interior Design by John Stefanidis/Text by Judith Thurman
Photography by Fritz von der Schulenburg



LEFT: John Stefanidis designed the interiors of a Neoclassical-style guesthouse pavilion in the Midwest. The structure was recently remodeled by Donald Insall Associates, which expanded the porticoes and added a new entablature, columns and fretwork balustrades.



"Use it or lose it" is a commandment that usually applies to muscle tone, brain power, sex appeal or rent-controlled apartments. It rarely, if ever, describes the challenge of redefining a sumptuous Palladian guesthouse on a vast estate in the Midwest. The mogul and philanthropist who owns the property was never, it should be noted, in the slightest danger of missing a mortgage payment. "But the pavilion had lost its raison d'être," says John Stefanidis, the eminent London-based designer who has worked with the owners on five houses in America and abroad. "My clients had no scarcity of other places to entertain, and they felt that if we didn't bring this one up to the gold standard of the main house—inside and out—there was no point in keeping it."

LEFT: The lush interiors Stefanidis created are reminiscent of an English country estate. OPPOSITE: Most of the rooms radiate off the two-story rotunda, which is ringed with a balcony and symmetrically arranged bookcases and is capped by a dome with trompe l'oeil coffering.

The pavilion's original design, by Thierry W. Despont, pays homage to two masterpieces of residential architecture: Andrea Palladio's Villa Rotonda, a jewel of the Renaissance, and Thomas Jefferson's Monticello, a jewel of the Enlightenment. Despont modified the domed roof of his models with a cluster of columnar chimneys that flank the cupola—a detail inspired by an early-18th-century Virginia manor, Stratford Hall, in Westmoreland County. The effect is of a rectangular steeple that sobers the profile of the exterior in keeping with the simplicity of its views: a park of woods, rolling lawns, and pastures with barn fencing laid out by the English landscape architect Elizabeth Banks, who collaborated with Stefanidis and ar-




PEPYS
BEDS Diane Von Furstenberg
THE BED



LEFT: Four of a set of eight architectural capricci, circa 1820, by Antonio Basoli flank the west fireplace in the living room. Also among the furnishings are two 19th-century French crystal chandeliers, an 18th-century English mirror and a white-marble fire surround. Stark carpet.

chitect Tony Barton, of the British firm Donald Insall Associates, on the pavilion's renovation. Barton skirted the steps leading to the porticoes with brick plinths to create a more generous outdoor reception space for the public rooms on the first floor, adding a balustrade of Chinese Chippendale fretwork and a new entablature, columns and Ionic capitals.

booty of their lords' grand tours. He is also famous for his sensuous use of color and of exotic seasoning—elements of Asian, Mediterranean, Caribbean and Indian design that relax the formality of palatial rooms. An international clientele of palace dwellers is devoted to him, in part because the ultimate luxuries for a jaded palate are freshness and surprise.



From the outside, the pavilion could pass for a solidly American bank or church. Thrift and piety, however, are not hallmarks of the interiors. Stefanidis is a native of Alexandria, Egypt, which is to say, the quintessential cosmopolite. He is a master of the English country house style, but then the English country house is a category that includes palaces like Chatsworth, mansions by Adam and neo-Gothic piles filled with the

One of the designer's inspirations was, he says, the "immensely theatrical" Royal Pavilion at Brighton, England, which he claims has a "quirky" charm. "What passes for Regency is usually a pale version of what it actually was like," he notes. ABOVE: The east end of the living room.



A team of decorative painters "stormed the dining room," treating the walls to a "faux-pebble effect" that mimics a Fortuny print.

LEFT: In the dining room are several mirrored panels, one of which is a door leading to the kitchen and pantry. A George III mahogany table, an 18th-century Genoese gilt-wood-and-crystal chandelier and a pair of 19th-century silver candelabra accent the room.



The guesthouse delivers its surprises like a deft romantic comedy: There's a delicious complication behind every door. "We decided to have fun," Stefanidis says, "and to treat the pavilion like the folly of an 18th-century estate—an eye-catcher in the park and an alluring destination where a weekend party might lunch or dine. As no one resides there officially, we could indulge in colors and finishes that were too fanciful or intense for daily life. I wouldn't want to sleep in the Shanghai bedroom every night"—an enchanting bower in a moonlight palette where butterflies embellish the Chinese wallcovering and the baldachin is hung with peacock silk—"but one would dream memorably there."

Most of the pavilion's 14 rooms radiate from the central rotunda on two floors. They are grand yet not precious or solemn—though they might have been. The owners have a major collection of art and antiques, but "we decided," says Stefanidis, "that important pictures and Boulle commodes weren't suitable, as one didn't want the guesthouse to become a museum." Stefanidis mixed period light fixtures and furniture of his own design with choice antiques and lavish fabrics. "There's a sense of humor to the opulence and trompe l'oeil that makes them feel modern," he says, "while relating the pavilion to 'scherzos' like Giulio Romano's Palazzo del Te and Palladio's Teatro Olimpico." Throughout

ABOVE: *Black Hunter*, an 18th-century oil by John Wootton, is in the mahogany-paneled library, which features a Regency gilt-bronze chandelier along with a Venetian mirror and a mahogany armchair, both 18th century. Stefanidis designed the inlaid low table. Stark carpet.



A Directoire-style cartoonist ("Painting softens the effects of snow," says Stefanidis) in the Fur and Hound bedroom stands out against a pastoral wallcovering. An English mirror hangs above an 18th-century Chinese garniture and near a pair of Regency armchairs.

The guesthouse delivers its surprises like a deft romantic comedy.

the house, the tartness of British wit cuts the richness of Italian artifice. Each of the whimsically named bedrooms has a different flavor, and guests must be as hard-pressed to choose among them as a child contemplating a glistening array of gelati. Besides the Shanghai, there is the Foxcote (a symphony in blue and white) and the Fox and Hound, where Chinese porcelains consort with Regency armchairs, an English mirror and stool, an antique kilim, a mahogany four-poster with hangings of scarlet silk and an Empire-style wallcovering that depicts in one panel a riding scene and in others, courtiers disporting in a pastoral landscape. The equestrian theme recurs

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Stefanidis and the clients meet regularly to discuss projects in America and Europe. "They're always involved in choosing furnishings and making decisions. We've worked together so often that we've become a hyperefficient team." RIGHT: The fanciful Foxcote bedroom.

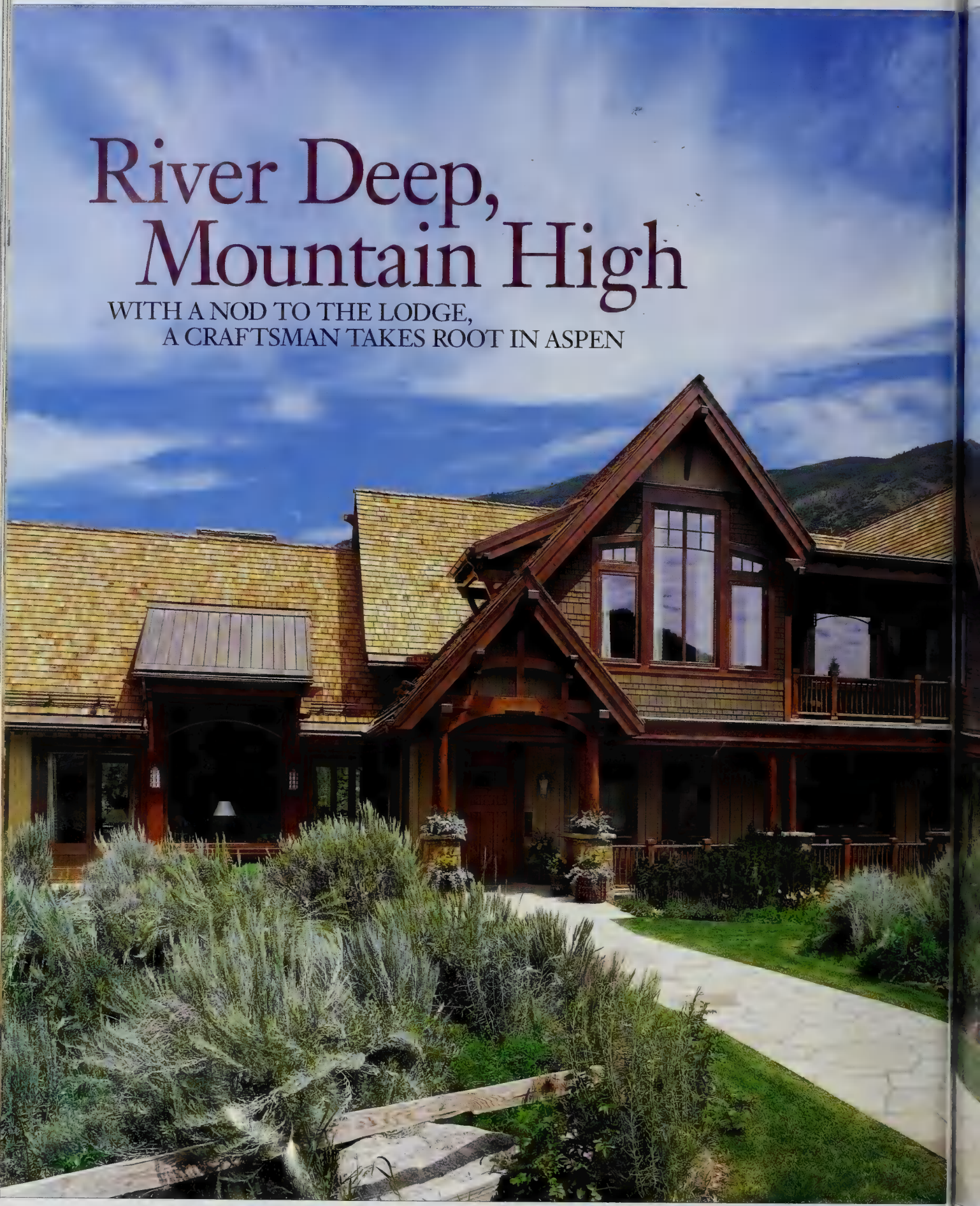


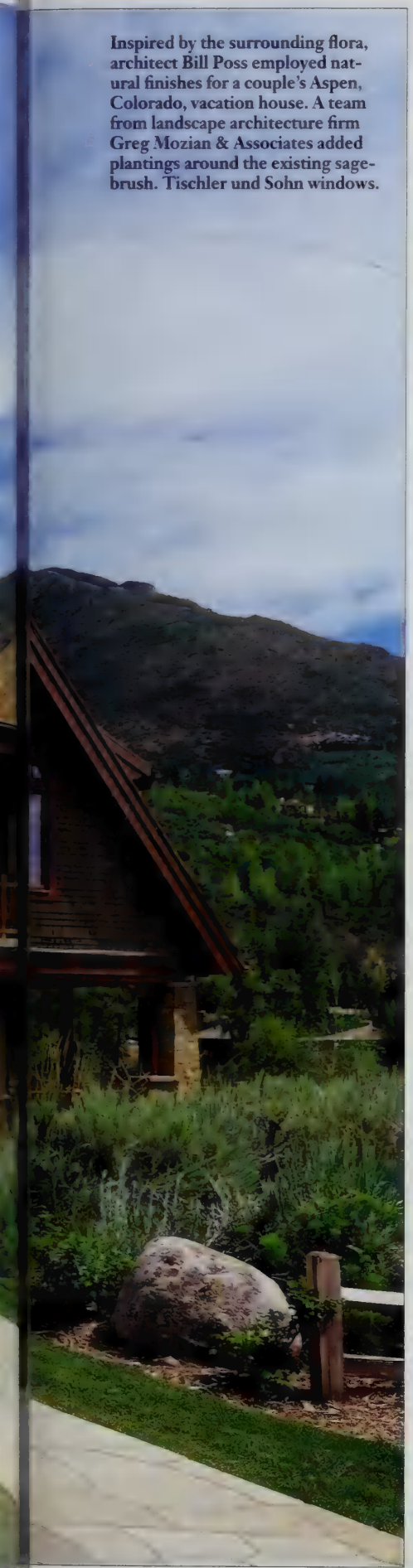


LEFT: The south portico has a "traditional sitting area facing expansive lawns, with vistas to the horse barns, the stables and the main house," says Stefanidis. ABOVE: The property, as seen from the north entrance. The grounds were designed by landscape architect Elizabeth Banks.

River Deep, Mountain High

WITH A NOD TO THE LODGE, A CRAFTSMAN TAKES ROOT IN ASPEN





Inspired by the surrounding flora, architect Bill Poss employed natural finishes for a couple's Aspen, Colorado, vacation house. A team from landscape architecture firm Greg Mozian & Associates added plantings around the existing sagebrush. Tischler und Sohn windows.



Take an acre of land covered in wild sagebrush above a river, with panoramic views of the Shining Mountains, the name the Ute Indians gave to Aspen. Now, add the wish of the lady of the house "to build a home of gracious warmth and relaxed elegance," and her husband's desire "to build the highest-tech project possible." Together, this professional couple, whose young children will be the third generation to fall under Aspen's spell, have realized their dream.

The raison d'être of the house, beside the fact that the "noise and toys" of the grandchildren reduced the cherished peace and quiet of their grandparents' Aspen retreat, was more than just to provide a vacation home for the family. "We realized from day one that the house would be a destination where many generations could gather, even our children's children," says the wife, who calls Aspen a summer wonderland for cycling and hiking. "We also wanted a venue for showcasing worthwhile organizations and people to, hopefully, help make the world a better place."

Close enough to Aspen's famous Benedict Music Tent that the owners can hear symphonies in their garden, the house sits minutes from downtown on the edge of Aspen's urban West End and looks across the Roaring Fork River toward Red Mountain. This location and its unique vistas of Aspen's geographic jewels—Independence Pass, Aspen and Buttermilk mountains, The Highlands and down valley to Mount Sopris—determined the ar-



DAVID O. MARLOW

"I followed a refined western lodge vernacular," says Poss (left), who is based in Aspen. "The colors and materials, like timber trims and trusswork, are meant to complement the setting." ABOVE: Designer Buck Rodriguez adorned the stair hall with circa 1870 horse weathervanes.

Architecture by Poss Architecture + Planning
Interior Architecture by Arthur Chabon, AIA
Interior Design by Rodriguez Design
Text by Dena Kaye/Photography by Robert Reck





OPPOSITE: "The living room's millwork is reminiscent of Maybeck," says Arthur Chabon, who did the interior architecture. Rodriguez chose furnishings that reflect the owners' love of Americana. Table at far left, Newel Art Galleries. Old World Weavers stripe. Edelman leather.

ABOVE: Australian chestnut warms the dining room and stair hall. "The spaces open to each other but are clearly defined," notes Chabon. The cherry table extends to seat 18. Brunschwig & Fils chair stripe. Ralph Lauren Home stemware, flatware and chargers; Tiffany's porcelain.

chitectural style of the house. "It had to address the rustic, mountain lodge feel of Red Mountain properties and the grace and detail of the old Victorian houses in the West End that have, for example, windows and porches right on the street," says the wife, who's adapted this tradition in the house.

The resulting design is a happy hybrid. "It's a combination of a timbered mountain lodge with the refined details of the Craftsman style," says Bill Poss, of Poss Architecture + Planning, the architectural firm responsible for the exterior and overall design character. "Roof shapes, large-scale timbers and log columns typify a mountain lodge. Craftsman features include the curved timber trusses that mirror the windows, the shingle pattern and ironwork." The tall, dark-mahogany-framed windows are, in fact, the focal points of the house. "We barely have one painting on the main floor," says the wife. "There's no wall space because there are so many windows."

The architects created a house to satisfy multiple functions. "We designed for views, family, houseguests, entertaining large groups and fund-raisers," says Poss. The house also had to meet the family's

"The interior of this house is rooted in the work of English and American craftsmen, like Greene and Greene."



BELOW: "Dramatic mountain views and an open ceiling characterize the master bedroom," says Chabon (left). The headboard was made from a circa 1880 spandrel. Rodriguez designed the rug, by Patterson, Flynn & Martin. Cowtan & Tout drapery fabric; Decorators Walk sheers.

RIGHT: An early-20th-century American whirligig stands near a suite of red wicker furniture on the covered porch overlooking Aspen Mountain. "Intense sun and supplemental heaters allow the porch to be used all year long," says Chabon. Brunschwig & Fils plaid. Stark carpet.





communication needs, so the open stairwell in the heart of the house enables everyone to call out to each other from any floor. The living quarters on the second story give the parents and their two children privacy and proximity. "We also wanted the kids to have independence and room for their friends," says the wife, "so the lowest part of the house has a bunkroom and a game/media room." When you open the door to the latter, the sound level of music, et al., is immediately cut by 20 decibels, a feature appreciated by the grown-ups, who are not subject to a sudden blast of sound.

In fact, the husband's focus on function spawned many high-tech solutions. "I was delighted and amazed at the variety of systems possible these days," he says. "We were inspired by Jefferson's home at Monticello and installed a heliostat system that allows mirrors in the skylights above the central staircase to track the sun and provide natural light down to the bottom level." Other tech touches include a dining room video camera to alert the chef when to clear or serve seconds, a driveway snowmelt system that reclaims heat generated by the utility room and, most fun of all, a climbing wall on the exterior chimney, with camouflaged handholds, to challenge father, son and daughter.

The interior architect, New York–based Arthur Chabon, a former associate partner of Robert A. M. Stern's, began with his customary perspective. "The way we approach any building is to link it to a context, historical or visual, that gives it a sense of belonging and permanence," says Chabon, a graduate in sculpture as well as architecture. "The interior of this house is rooted in the work of English and American craftsmen, like Greene and Greene, and you see such distinguishing traits as the expression of the structure on the inside, exposed natural materials, stains rather than paint and an emphasis on textures." His experience in designing furniture for Stern has made him particularly sensitive to the scale and detailing of cabinetry versus the architectural elements. In the overall concept, he faced the same mandates as Poss. "The house had to feel intimate and child-friendly for the family and suitably grand when entertaining dignitaries," he says. "Fabrics were kid-proof, but there's a formality to the symmetrical furniture arrangement that

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Christopher Norman

Folies Chinoises

Featuring depictions of the Fragonard-designed, Kew and Rambouillet pagodas, *Folies Chinoises* by Christopher Norman (212-647-0303) gives a nod to chinoiserie. It comes in four colorways, with matching wallpapers.



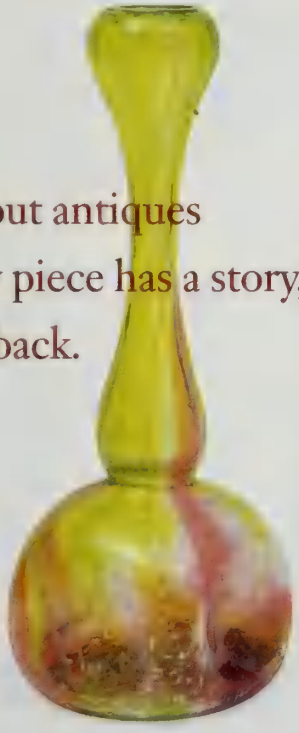
Swedish Modern

Andrew Wilder, who has been keeping clients, including **Barbara Barry**, in Swedish modern furniture from his Los Angeles shop, has expanded east. **Svenska Möbler**, in Chicago (above and right), has pieces made between 1840 and 1940.

Svenska Möbler, 516 N. Wells St.
Chicago, IL 60610, 312-595-9320
www.svenskamobler.com



"The thing about antiques is that every piece has a story," says James Bisback.





A vase by Christopher Dresser and a circa 1840 bronze dancer at Jonnys Antiques

Ontario Antiquing

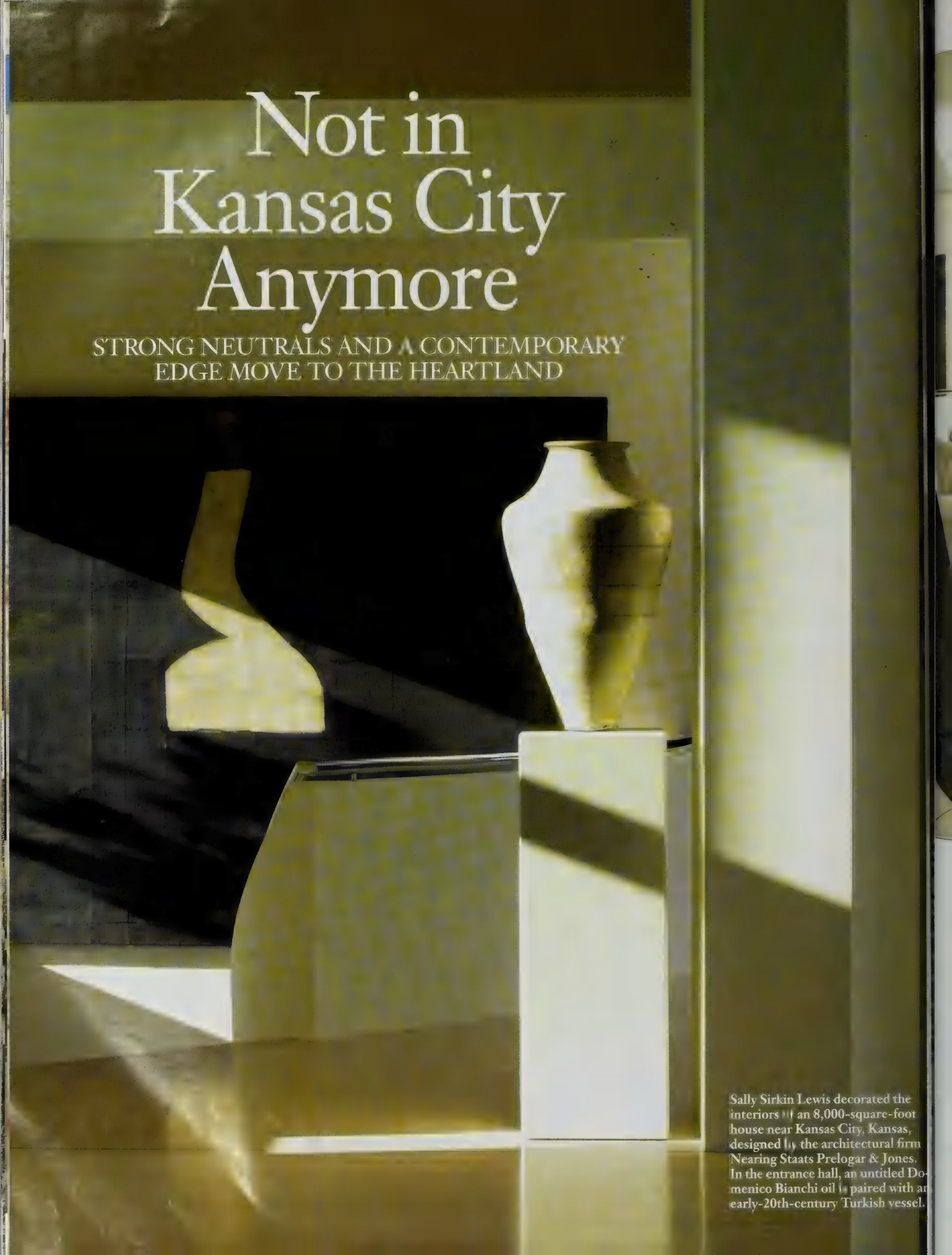
"We're like an old-fashioned store," James Bisback says of **Jonnys Antiques**, which he owns with Jonny Kalisch. "We carry a very wide range." Antique European furniture and 18th- and 19th-century glass and porcelain are artfully arranged in the Shakespeare, Ontario, shop, which attracts the local theater crowd as well as designers. "They've helped us acquire some exceptional pieces," says longtime client **Katherine Newman**.

Jonnys Antiques
10 Shakespeare St.
Shakespeare, Ontario N0B 2P0
Canada
519-625-8307

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Not in Kansas City Anymore

STRONG NEUTRALS AND A CONTEMPORARY EDGE MOVE TO THE HEARTLAND



Sally Sirkin Lewis decorated the interiors of an 8,000-square-foot house near Kansas City, Kansas, designed by the architectural firm Nearing Staats Prelogar & Jones. In the entrance hall, an untitled Domenico Bianchi oil is paired with an early-20th-century Turkish vessel.



Architecture by Nearing Staats Prelogar & Jones/Interior Design by Sally Sirkin Lewis
Text by Patricia Leigh Brown/Photography by Ken Hayden

With her signature love of neutrals, Sally Sirkin Lewis is sometimes referred to as "the beige lady." It is true that the designer regards froufrou and overly assertive colors the way she might mosquitoes at a summer picnic. It is also true, however, that a Sally Sirkin Lewis interior is anything but predictable.

"I do love neutrals, because I generally design houses that have great architectural strength," she explains. "I don't want to fight with the architecture. I'd rather flow with it, so it's like a melody. Neutrals set a background for any feeling you'd like to express."

Exhibit A of the Lewis design philosophy is a residence, some 11 years in the making, that she designed outside Kansas City, Kansas, for a telecommunications executive and his family. It is in many ways a new spin on the nomadic American family: The couple and their son, who is now 26, commuted between the Midwest and the East Coast for years. The husband's business is now firmly ensconced in the Midwest; from there he travels all over the world. Though the family was peripatetic, Lewis's vision for

The living room, which is designed to be stylistically cohesive with the surrounding rooms, has bleached floors that are inlaid with ebony. The gold-leafed mirror, low table, Cambodian torso, teak-and-glass table, chairs, sofa fabric and wall-covering are from J. Robert Scott.

"There's a purity about Sally's work. She looks at rooms like an eye through the lens of a camera," the wife explains.

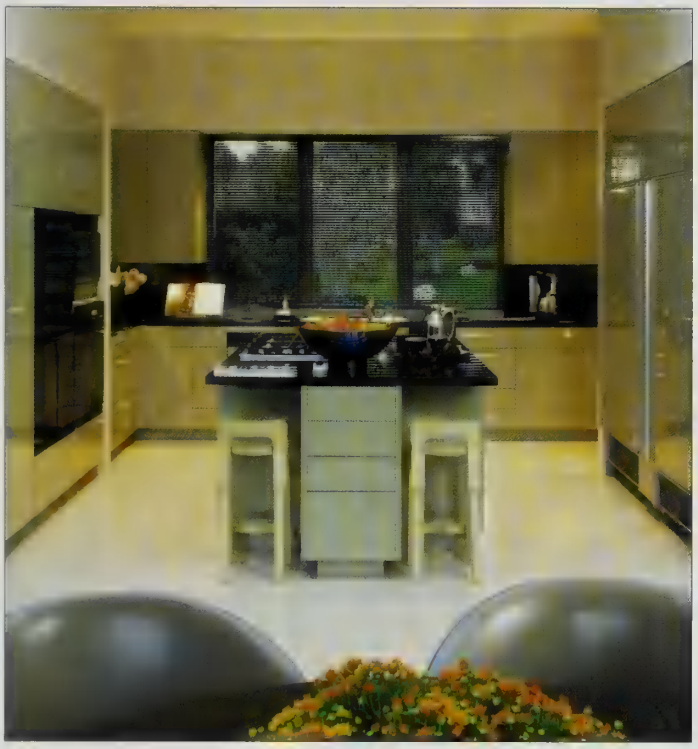


he residence, a striking con-
emporary with a series of glass
oofs designed by Nearing
taats Prelogar & Jones, a local
rchitectural firm, remained
onsistent. "These are people
ho know who they are,"
ewis observes of her clients.
I wouldn't do it any different-
." She adds, "My associates
usan Holley and Kenn Shlaes
nd I shared the same vision,
et we each brought our own
rengths to the project."

In a city known for its gra-
ious but conservative archi-

tecture, the residence, set on a knoll amid sugar maples and evergreens, gives the distinct impression of not being in Kansas anymore. "I'm a New Yorker," explains the wife. "I was really looking for an East Coast house in the middle of the country."

The match with Lewis seemed fated. "I can't handle color," admits the wife, who veers more toward what Lewis calls "tough interiors." At the time of their meeting, the couple had begun collecting paintings, especially from the New York School. The wife, who had never before hired a professional designer, had amassed magazine clippings of interiors that she admired. When she finally showed them to Lewis, she was astonished



OPPOSITE: Three 1979 Bryan Hunt etchings are displayed in the dining room. The bronze sculpture on the table is by Mel Kendrick. BELOW: Untitled Ellsworth Kelly lithographs from 1988 hang next to *Bylta*, a work in bronze by Vignir Johannsson, in the sun-dappled breakfast room.



Lewis created "a contemporary interior to include a contemporary art collection and all the comforts of home." ABOVE: The kitchen has clean, modern lines. Cooktop, double oven and convection oven from Dacor; refrigerator and freezer by Sub-Zero; microwave from Sharp.

to learn that "90 percent of them were Sally's." "Sally has an incredible eye for art, which is what drew me to her," the wife says. "We wanted to play off the negative and positive spaces in the residence, with large expanses of walls, so we would be able to have an art collection. There's a purity about Sally's work. She looks at rooms like an eye through the lens of a camera."

Lewis responded to the couple's forceful personalities as well as the architecture, with its cathedral-like clerestory windows and sculptural plaster staircase. Such spaces, she points out, "make everything in you soar. It opens up all your sensibilities. It has a very psychological effect."

Lewis drew her palette (note: it is not beige) from the orange of the sugar maples, which were fortuitously turning, à la the farmer's almanac,



The hearth room serves as "almost an extension of the living room, for overflow of guests," Lewis notes. An untitled Richard Serra work is over the fireplace, and *Tumbling Stones*, a metal-and-polyurethane mobile by Brad Howe, is above. A Beverly Pepper sculpture is on the table at left.

the day she arrived. "The trees were all orange, which gave me the sensibility for the coloring," the designer recalls. She poetically describes the predominant hue as "a deep flax color, like a nubby linen with a greenish cast—a cross between olive khaki and pumpkin seeds."

Traces of that autumn linger in an orange Ellsworth Kelly lithograph in the breakfast room and are subtly alluded to in the choice of objects, such as an elegant tapered Murano glass bottle that was designed by Lewis for a powder room.

As one might expect in a project done by the founder of J. Robert Scott, most of the furniture—from the minimalist un-Victorian mahogany-and-ebony billiard table to the low table in the family room from which a hidden TV emerges (the screen pulls down over the Richard Serra)—was created especially for the residence. Lewis's furniture is perhaps the single most important ingredient that goes







into establishing the cohesiveness and serenity of her interiors. "It's great to have something you own that's only yours," says the wife.

Throughout the house, Lewis employs "tough" materials, going so far as to use the reverse side of chenille, "so that you can see the circular jacquard weaves. I didn't want it to be too plush-looking." Forms are understated but the materials luxurious, including benches covered in goatskin parchment that sit in the downstairs hallway. "It's like a beautiful dress or suit," the designer says of her approach. "The quality of the wool has to be gorgeous."

In the living room, as elsewhere, Lewis let the architecture guide her. "The ceiling is so strong, I mirrored it on the floor," she says of bleached oak with ribbons of ebony inlay.

In the son's room—not exactly a typical young man's domain—curved walls are lined in a masculine teak, which wraps around a built-in teak bed, night tables, cabinets and

Top: The guest room has a pair of Serge Spitzer lithographs, which rest beside a George Rickey sculpture. Robert Motherwell's *Bird* is reflected in the mirror. Above: Brad Durham's series *De Leon's Journey* is in the husband's office. Circa 1930 bronze panthers are on his desk.

desk. "It was not to be a child's room," Lewis explains. "It was to be a room to grow in." The son, who lives mostly in Washington, D.C., now, continues to enjoy his lair, which he visits on weekends and holidays. "It's not a box, which is exactly what I wanted," he says. "It's not this hard, echoey modern space. It's contemporary to the point of being comfortable."

When they do rendezvous in Kansas City, the family members enjoy entertaining relatively large groups of 40 or 50 friends. They lay out a buffet in the butler's pantry and the dining room "and let the guests meander," according to the wife. The hearth room is a seamless extension of the living room, an intimate gathering spot suitable for quiet conversation.

Lewis became a mentor for the wife, guiding purchases of art, such as the series of Bryan Hunt etchings in the dining room. "I love his work," comments Lewis. "It's contemporary, with a lyricism, yet tough in a way."

During the rather lengthy process of bringing the residence to fruition, the designer and the client discovered that they had much fertile common ground.

"She knew what she wanted, and she knew what she didn't want," Lewis says of the wife.

Likewise, the wife found a rare kindred spirit in Sally Sirkin Lewis. As she says, describing herself, "I am someone who can personally live in a beige room with wonderful art on the walls and be happy." □



"I'm a New Yorker," says the wife. "I was really looking for an East Coast house in the middle of the country."

***This Way*, 1996–97, a mixed-media work on canvas by Susan McClelland, hangs above the bed in the master bedroom. The night tables, round lead-crystal mirrors, chairs, black glass vases, bench, bed, wool chair fabric and bedcovering are from J. Robert Scott.**



By Cynthia McFadden

Katharine Hepburn at Home

AN INTIMATE PORTRAIT ON THE EVE OF SOTHEBY'S SALE OF HER COLLECTIONS



PHOTOGRAPHY COURTESY SOTHEBY'S



On June 10 and 11, Sotheby's will auction the personal belongings of Katharine Hepburn (above, in a 1933 photograph by Ernest A. Bachrach), including furnishings and artwork from her houses in New York and Connecticut. LEFT: Al Hirschfeld's drawing of Hepburn hung in her Manhattan brownstone.

I'm not good at public life.
—Katharine Hepburn

If she found public life hard, she found home life easy: She adored her homes, decorating them, running them, living in them. Home made sense to her. Hollywood, she said, never did.

There were rules about home: Sheets had to be white. Only white. Flowers had to be cut for every room. She was as happy with a bunch of carnations as she was with her beloved Casablanca lilies. She often kept her flowers in their vases a day or two beyond their natural lives—but she accused anyone who suggested it might be time to throw them away of "not giving the poor things a chance."

In summer, her homes were filled with bunches of wildflowers—often gathered from the side of the highway. On the two-hour drive from her New York town house on 49th Street to her sprawling white-brick home at Fenwick on Long Is-

land Sound, she traveled with a white plastic wastebasket filled with water and a pair of clippers, just in case something tempting was seen on the way. I often wondered what the truck drivers whizzing by on I-95 thought to see her clipping butterfly weed or Queen Anne's lace on the side of the road.

More rules. The room where she sat had to have a fireplace. It had to burn at night regardless of the weather. If that meant turning on the air-conditioning, so be it. There were even rules about the wood she burned. It should never be purchased. Driftwood, collected oneself, was preferable. Wood one had collected and sawed was also acceptable. Her houses smelled faintly of ashes and flowers.

She had strong views about color. White was good. Furniture slipcovered in white cotton canvas was good—the starting point. Red the accent. But red could be tricky. "Make certain it is Chinese red," I remember her saying, when I called to report having found a cashmere throw I thought she might like. She thought red with too much blue in it was depressing. Yellow was out. Period. "No woman looks good in it or around it." "Never bring me yellow flowers again," she scoffed more than 20 years ago. Needless to say, I never did. That was it for yellow. I will note that sunflowers seemed to get a special dispensation, for reasons I never dared ask.



ABOVE: Hepburn preferred comfortable eclecticism; among her favorite pieces was a Victorian mahogany armchair, which only she used. The canvas above the sofa, painted by the actress around 1965, is inscribed on the back in her hand, "I consider this my masterpiece."

LEFT: Next to her bed Hepburn kept two pictures of Spencer Tracy, with whom she starred in nine films, including *Adam's Rib* (1949) and *Guess Who's Coming to Dinner* (1967). She made the small portrait bust of the actor in the 1960s and carried it with her on all her travels.

Next to color, nothing mattered more than proportion. This was true for rooms and furniture. "What a beautifully proportioned room," was the highest compliment she could give. The translation of this, I came to understand, was that the room in some way resembled her living rooms in Connecticut or New York:

very high ceilings and length somewhat greater than width.

She adored antiques. Good ones. She knew the difference. Many a shop owner was astonished to find her under a trestle table checking out the construction or getting a look at the craftsman's mark. She and her father, a well-known Hartford surgeon and urologist, shared a love of well-crafted furniture, and they conspired together to have several pieces made, including her New York dining room chairs, which she declared were "simply perfect." "Men," she said, "are unhappy sitting at a dining room table if their chairs don't have arms." I never argued. Although it is worth pointing out that she rarely ever dined at her New York dining room table (a gateleg find from a London trip years ago), preferring trays in front of the fire.

Kate often said she was confident that in a past life she had been a "rug mer-



JOHN BRYSON

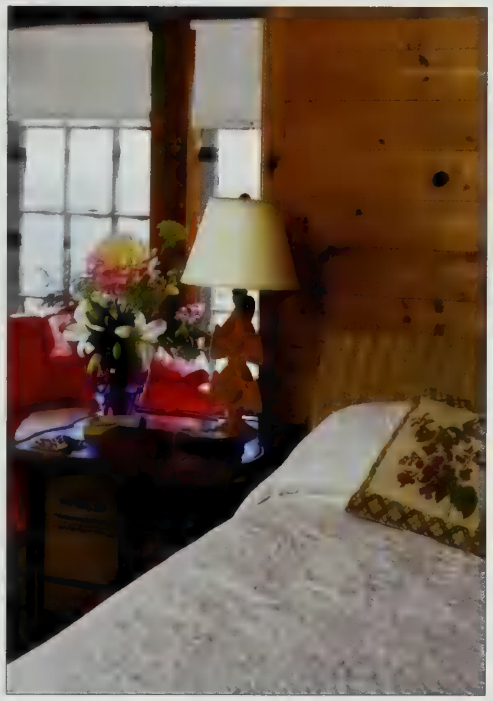
ABOVE: "Fenwick is and always has been my other paradise," Hepburn said of her family's summer cottage in Connecticut. LEFT: The actress imprinted her own style on the house, furnishing it with an African chief's chair, one of many artifacts she brought back after filming *The African Queen* (1951).

RIGHT: The living room reflects the actress's penchant for white slipcovered furniture and red accents. The oil on canvas is from 1868. She took up painting while yachting with Howard Hughes—with whom she was involved—and was an avid collector.



BELOW: A metal-banded barrel bookcase, a pair of carved duck decoys and a painted side chair are arranged in a sitting area of Hepburn's bedroom, on the waterfront side of the house. BELOW RIGHT: On her bed are a needlepoint pillow and a quilted coverlet.





chant." As a result of her past lives, perhaps, most rooms in her houses were the recipient of multiple carpets. Nothing odd there, except that they were laid on top of one another, forming rather an archaeological dig of past travels. She preferred rugs with lots of color and pattern. Her theory: When guests spilled their food, it would not show. Colorful rugs kept a number of her friendships alive.

Her passion for beautiful things in general and beautiful rugs in particular was on full display one dappled February day in Boca Grande, Florida. Kate rented a house in the Gulf Coast enclave for several winters, where she marveled at the distinctive homes of various du Ponts and others, including her own cousin Arthur Houghton and his wife, Nina. This day, however, I had arrived for a visit in time to be told that we were going to lunch at Jane Engelhard's home. Neither of us knew the great philanthropist, collector and patron of the arts very well. And, Kate worried, "Lady Bird Johnson is coming. Maybe Brooke Astor. You," Kate said, pointing a finger at me, "are to do the talking." We arrived first. Mrs. Engelhard asked if we'd like to look around. We ended up in the master bedroom, standing on an enormous pale rug that stretched from wall to wall. Without hesitation, Kate lay down, face first, spread-eagle, rubbing her hands on the distinctive rug. "Get down here," she commanded. "This is the most sensational Bessarabian rug you are ever going to see. Don't miss the experience." She may have been reluctant to talk, but touching was something else.

A note on wear and tear. Kate did not

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Perfect Pairing

Florida-based **Matthew MacDonald** is delighted with the new **Edelman Leather** showroom at the Design Center of the Americas (right). Aside from Edelman's endless assortment of leathers, the showroom is now distributing Herman Miller for the Home and offering modern furniture classics by Charles and Ray Eames, George Nelson and Alvar Aalto, upholstered in Edelman leather. "They have the Eames lounge chair in 600 colors!" says MacDonald.

Edelman Leather
DCOTA, 1855 Griffin Rd.
Dania Beach, FL 33004
954-929-5000



Herman Miller furniture covered in Edelman leather offers freedom in color, texture and quality.



Chartreuse punches up the Eames molded-plywood lounge chair.



The Eames chaise upholstered in Edelman Napoli leather



Maya Romanoff's
Glass-Beaded Wallcovering

Romanoff's shimmery new flexible wallcovering, *Beadazzled*, available through Bergamo (212-888-3333), is topped with tiny glass beads, which eight different background colors shine through.





London's Modern Metal

Antique-silver dealer Francis Raeymaekers decided to leave the past and focus on the present with **The Metal Gallery**, which showcases contemporary household and garden decorations, jewelry, tableware and objects by England's top metalworkers. Wire Ball Baskets (above) and Forest Fruits II (left) challenge the traditional fruit bowl. □

The Metal Gallery, 90 Mount St., London W1K 2ST
44-207-355-1444; www.themetalgallery.com



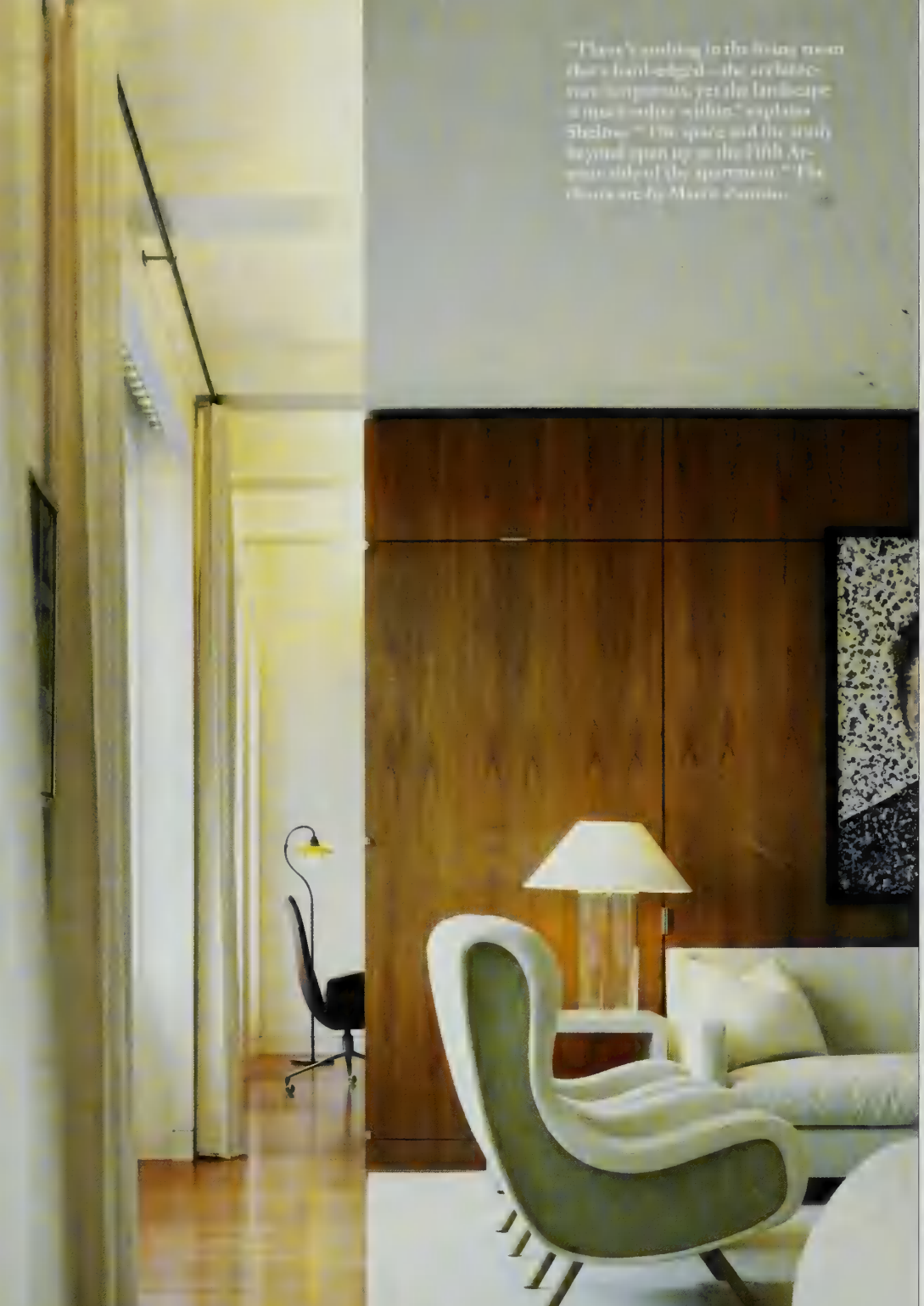
"The rooms aren't separate entities; what matters is how they fit into an integrated whole," architect Lee F. Mindel says of the prewar Manhattan apartment he redesigned with his partner, Peter L. Sheldon. A Tim Felzenlogen charcoal drawing hangs above an Alexandre Noll console in the entrance hall, which seamlessly flows into the living areas (right).

Let There Be Light

PREWAR SPACES OPEN UP TO CENTRAL PARK AND THE 21ST CENTURY



Interior Architecture and Design by
Shelton, Mindel & Associates
Text by Steven M. L. Aronson
Photography by Michael Moran



"There's nothing in the living room that's hard-edged—the architecture is symmetrical, yet the landscape is much more organic," explains Shelton. "The space and the trees beyond open up to the Fifth Avenue side of the apartment." The chairs are by Marco Zanuso.



It was a holistic project," the husband insists. "The goal was always the integration of the park, which we look out on—we're on the eighth floor, we just clear the treetops—with the architecture and the interior design: having it all hang together and be greater than the sum of its parts."

The more than 6,000-square-foot apartment that he



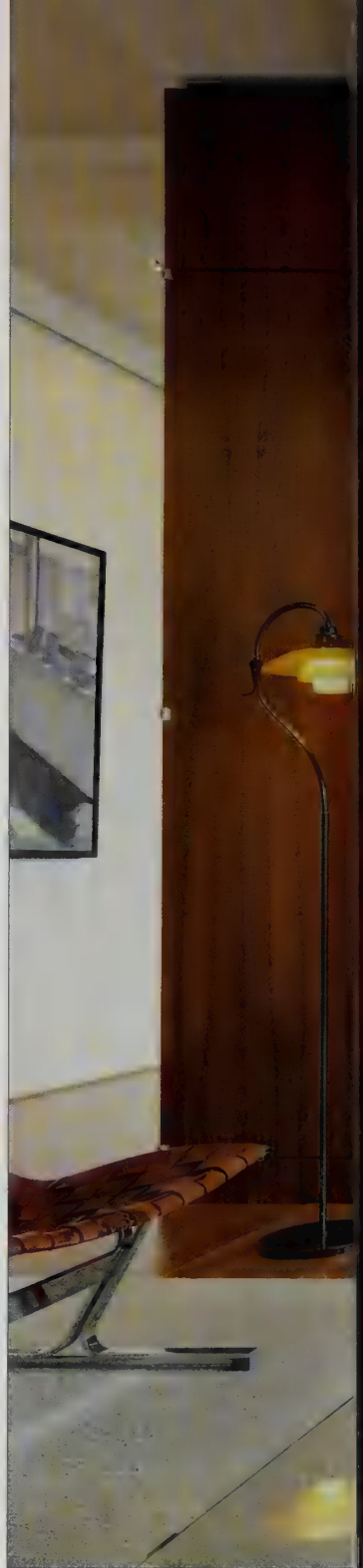
and his wife had purchased in a formidable prewar limestone building on Fifth Avenue hadn't been updated in decades—rectilinear unruliness reigned, with a welter of chopped-up reception rooms, narrow corridors and nasty little maids' rooms. As a family with three young children and attendant 21st-century needs, they realized that they would have to take the whole place apart, down to the steel beams. The couple—he is a private investor and she an avid art collector—had long admired the work of the well-known Manhattan firm Shelton, Mindel. "We wanted their aesthetic," the wife says. "We envisioned a pristine combination of big open entertaining spaces and intimate private quarters."

"My only misgiving about a modernist approach," the husband recalls, "was that the apartment might wind up not having a real family feeling —we didn't want any of the rooms to be off-limits to the kids, for one thing. But Shelton, Mindel put our minds totally at rest when they showed us the woods and the other materials they'd picked—terrazzo, Corian, limestone, bronze—all of which had a timelessness and a warmth to them."

The Fritz Henningsen leather chair in the living room, in contrast to the other furniture, "is more formal—it's like a booth," Mindel points out. "It was very important throughout the place to take advantage of the views of Central Park," he adds. In the corner is a Harry Bertoia sculpture.







ABOVE: Wayne Thiebaud's etching *Down 10th Street* is propped on top of the built-in walnut console in the dining room, which is illuminated by a Stilnovo chandelier. Epingle-covered Vladimir Kagan chairs are arranged around the Martin Szekely enameled-steel table.

RIGHT: "The millwork accents and the white element in the steel kitchen relate to other rooms, particularly the family room," notes Shelton. "The higher planes of the ceiling allow for ambient light." Corian counters. Cabinets, Bulthaup. Viking range. Refrigerator, Sub-Zero.

The clients' confidence in the two partners turned out to be anything but misplaced. You now emerge from a dark and dated elevator not into some stygian vestibule but into a kind of light box, all laminated sandblasted glass. "It's like entering an air bubble," Lee F. Mindel says. "You get a sense of optimism." From there your eye is quickly drawn into the living room, and then, through the semi-transparent voile-and-linen draperies, out toward Central Park, where nature is waiting to stare you in the face.

The elevator shaft and the light box are contained in a voluminous white-lacquered construction that also houses closets, a butler's pantry and a home office, and that, big as it is, floats on all four sides—you can circulate around it and even see right through it. In Peter Shelton's words, "It's aesthetics driven by function." The same can surely be said for the series of distinctive wall structures made of walnut that accommodate such elements as fireplaces, televisions and storage—"It looks like we brought the hedges of the park right into our apartment," says the husband. These so-called hedges divide the living room from the study along the Fifth Avenue side, the dining room from the family room off the kitchen, and the public rooms from



the bedroom area; they all stand freely but with the help of hidden pocket doors (some opaque, some translucent) can completely enclose space.

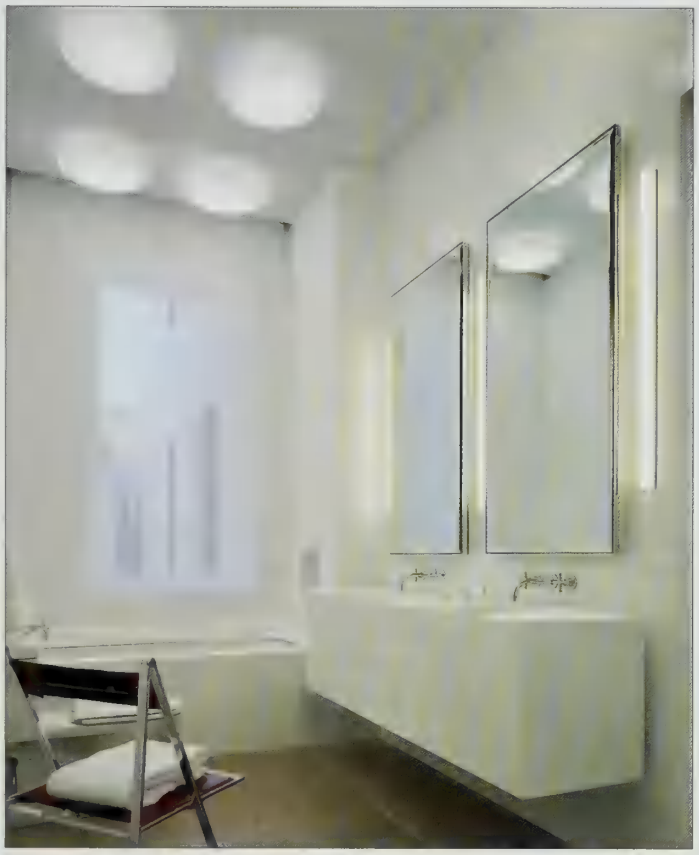
"The furniture here is curated—by choice and by intent; it's not just filling the space, it's a collection," Mindel stresses. The first piece you encounter, in the entrance, is a 1950 Alexandre Noll console of solid unstained mahogany; it has the primordial presence of a primitive sculpture, yet at the same time it's remarkably refined. With their soothing veneers, the Nolls alone (there's a 1950s Noll desk in the study) laid the ghost of the stark white modern apartment that had been the husband's fear.

In the living room: a sculptural 1950s Venini floor lamp, a soft-edged 1940s Finn Juhl settee, two 1947 polar bear club chairs designed by Jean Royère for the Russian embassy in Paris—Italy, Denmark and France, so to speak, all sitting down together in peace and amity, having an international conversation. One

The imposing walnut-and-bronze fireplace wall in the study that conceals the television "is freestanding; it's independent of the window wall." Poul Henningsen lamps rest before it. The wood sculpture and the desk are by Alexandre Noll. Byng created the acrylic piece.







that, before it is over, will be joined by the likes of Poul Kjaerholm, Jean Prouvé, Verner Panton, Arne Jacobsen, Georges Jouve, Vladimir Kagan, George Nakashima, Charlotte Perriand, Preben Fabricius, Børge Mogensen, Marco Zanuso and Peder Moos. "It's like a U. N. conference," Shelton quips.

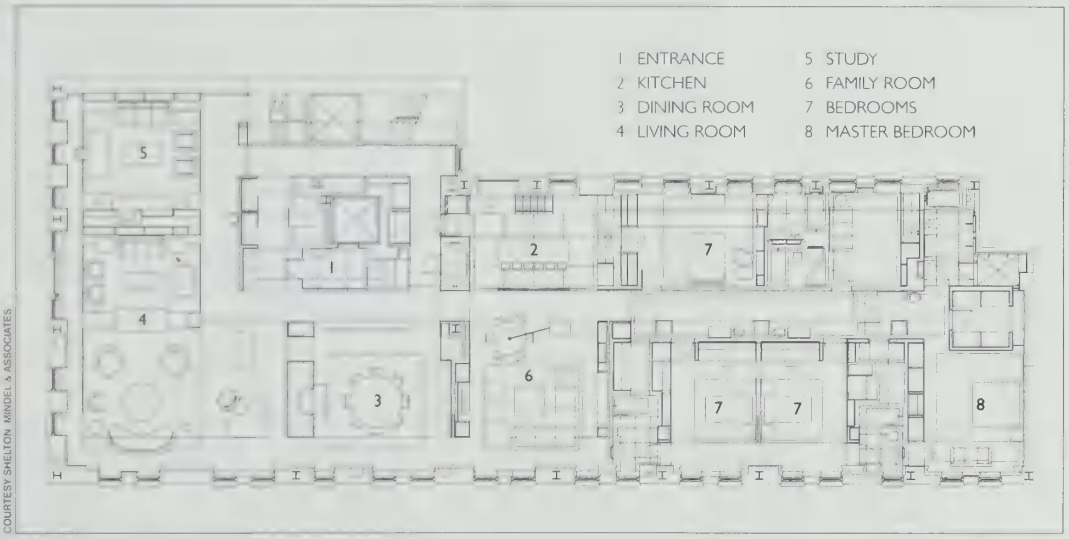
As for palette, it's almost as if the park had painted itself on the canvas that was the apartment. Line Vautrin's 1950s looking glass of resin and mirror chips that hangs over the dining room mantel—"It's almost a piece of jewelry, and purposely underscale because of its richness," Mindel points out—picks up the color of the walnut hedges. The upholstery fabric on the 1950s Royère sofa in the study is the color of the retaining wall of the Central Park reservoir just across Fifth Avenue. The enameled-steel dining table with its automobile-like finish is the color of the reservoir itself, and the light fixture is reflected in the tabletop as if in water. Kjaerholm's 1960s saddle-colored leather daybed in the living room is a kind of domestic park bench. The Harry Bertoia sculpture over in the corner could be mistaken for a tree, and the Royère sofa hard by it is the pale apple green of tree buds. The 1950s Danish cabinetmaker's floor lamp in the room reads like a caterpillar that crawled out of the park—it doesn't get much more organic than that.

"There had to be a device, some version of a landing pad, whereby all this furniture could be grounded —especially in the corner of the living room, with its two exposures—so we went to

continued on page 161

ABOVE: "This is a very big apartment," comments Shelton. "The farther you go into it, the quieter and more private and intimate it becomes, until you reach the master bedroom, which is a serene and soothing place of escape. Even the scale of everything here is smaller."

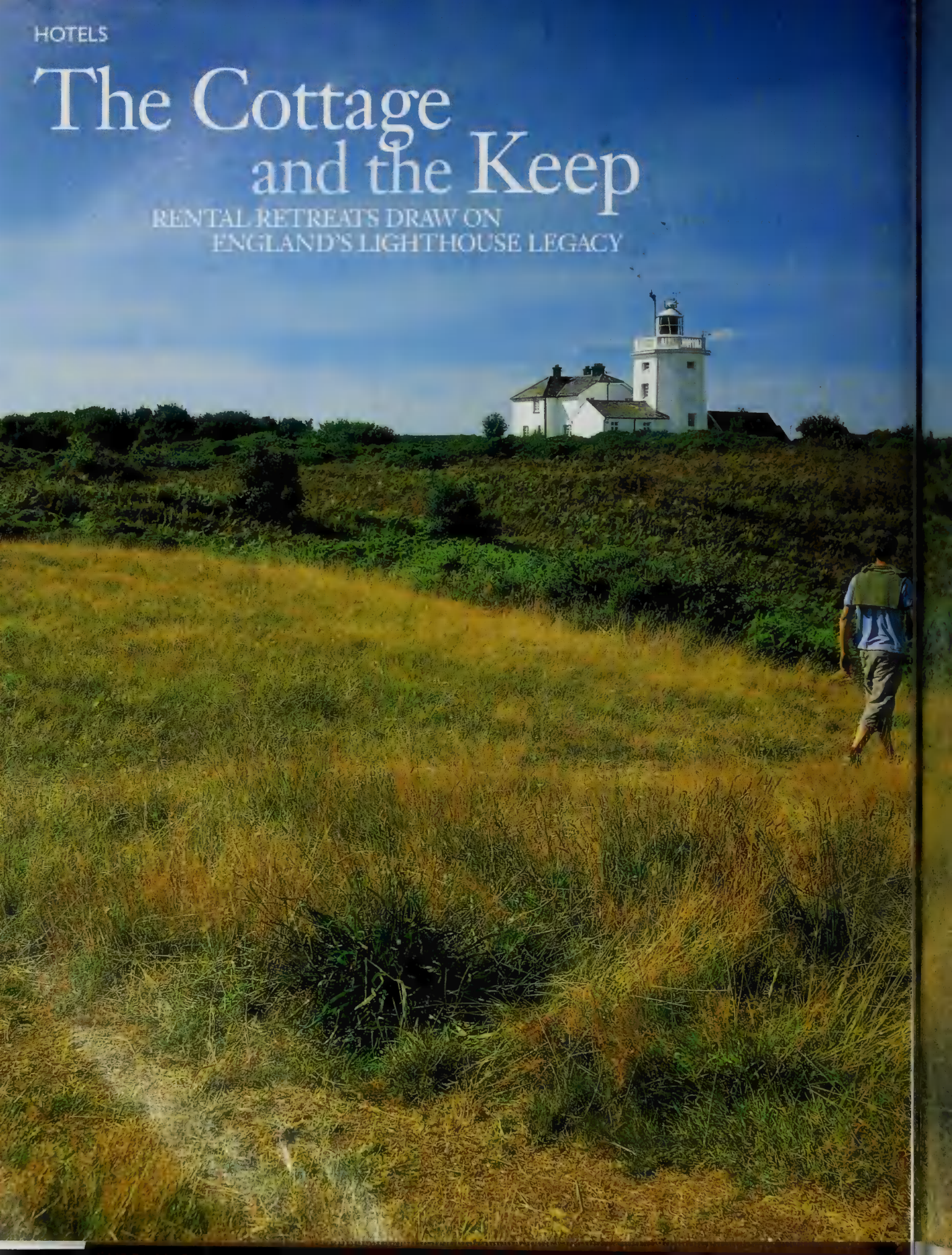
ABOVE: The Corian, white glass and limestone master bath "is a disciplined and orderly space that brings a sense of comfort. The medicine cabinets, sinks and overhead lights seem to float." BELOW: The floor plan makes clear the interconnectedness of the rooms.



COURTESY SHELTON, MINDEL & ASSOCIATES

The Cottage and the Keep

RENTAL RETREATS DRAW ON ENGLAND'S LIGHTHOUSE LEGACY





Cromer Lighthouse

FAR LEFT: Valonia Cottage, nestled beneath the lighthouse in Cromer, Norfolk, is one of 28 former keepers' cottages owned by the U.K.'s Trinity House Lighthouse Service and rented out by Rural Retreats. LEFT: The light, built in 1833, is visible through a bedroom window.

Interior Design by Jo Greenish
Text by Elizabeth Lambert
Photography by Jan Baldwin

They were heroes of the seas and storms, those men who "kept the light" at the lighthouses of Britain. Now the lights are lit from a remote control center and the reflectors are polished by roving crews of maintenance men; the keepers are no longer needed, and their cottages have sat empty, echoing with the sadness of a time past. Until recently.

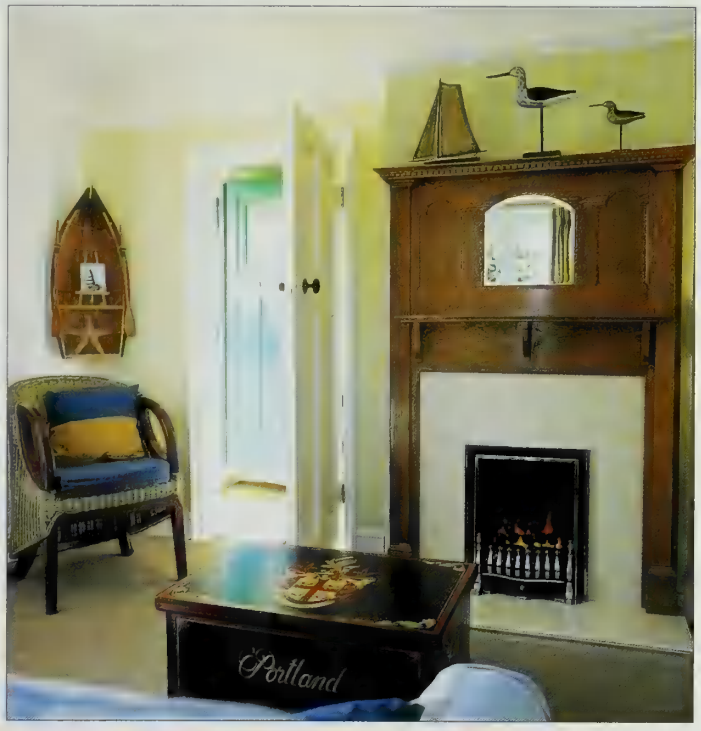
Trinity House Lighthouse Service, which manages the lighthouses, has decided to restore some and rent them out so these dramatic settings can be enjoyed by others. So far, 28 cottages clustered next to 11 different lighthouses have been made available. More will be added soon.

Most of the lighthouse cottages are along the south coast of England and on Alderney, in the Channel Islands. Some have private beaches, seals sunning on the rocks, and rare wildflowers, as well as maritime birds like cormorants, puffins, murres and kestrels. A few are not suitable for children under 15, so dramatic are the rocks. All are likely to have stars as you've never seen them before.

They are situated next to working lighthouses, and often it is possible to take a tour. Some of the lighthouses have foghorns. (If you don't like that idea, choose a locale without one, or bring earplugs.) Most are in places you wouldn't even consider building on unless you really had to.

All are very sturdy, with stone walls 18 inches thick. The interior designer, Jo Greenish, says, "I decorated for a force-10 gale and kept things simple. The locations are the real decoration."

Sailing was Greenish's childhood, and she put her love of the sea into each room. "For each cottage, I tried to keep as much as possible from those work-



"In each cottage, an item of furniture—be it a bench, a chest of drawers or a trunk—was painted with the Trinity House crest and the shipping forecast names," notes Jo Greenish, who designed the interiors. ABOVE: The sitting room of Valonia Cottage. Osborne & Little chair fabric.



St. Catherine's

LEFT: The beam from St. Catherine's Lighthouse, on the Isle of Wight, can be seen 26 miles out to sea. The crenellated Gothic-style tower is still manned by a keeper. BELOW: Potted plants and a cheery tea service are displayed in a built-in cabinet in Penda Cottage's dining room.



ing days," she says. "The old stone floors were too rough—they had to go—but whenever possible, I kept original fireplaces and cupboards or used the same tongue-and-groove construction for new ones. The brass levers that secure the windows were restored or copied.

"My intention was always that each cottage should be particular to its own history and location, so I rootled out local craftsmen to make decorative pieces, found prints of local birds and seashells, and searched the Trinity House archives for nautical charts and architectural plans that could be copied and framed.

"The real magic is that these lighthouses are all in use. I want visitors to see the view from bed first thing in the morning and be lulled to sleep by the rhythm of the light at night. The light can be blocked out, but to me it's part



"When I first see these cottages, they are very basic," Greenish comments. "Some have an old pigpen or a henhouse in back. The floors are very worn. There is still a sense of the people who have lived here and of time that has passed." RIGHT: The front door has a Gothic arch.

of being so close to the sea and the sky."

These cottages were the ultimate reward for lighthouse keepers after a long career. Assistant keepers would be sent first to an offshore lighthouse, sometimes on an island, but often no more than a rock with water crashing over it. Open the door and you could be swept away.

Three men would rotate watches of four and eight hours. They had to get along. Days were fueled by cups of tea, and camaraderie led to ingenious pastimes.

Kite fishing was one way to while away the hours. A man at the top of the lighthouse would tie bait and feathers to the tail of a kite and lower it onto the water. A nibble meant that the tail went down, the head went up, and the wind caught the kite; the kite rose, and so did the fish.

For years there was no plumbing; the keepers called their arrangements "bucket and chuck it." The beds, built to fit the round towers, were known as "banana beds." Tall men developed backaches.

The men knew that every seventh wave would be a big one, often breaking right over the top. Water could come down the chimney. It was like being in a submarine. One keeper even found his socks floating in their drawer.

Life was challenging out there, but the young assistant keeper could look forward to seniority and a move to a lighthouse on land. When promoted to principal keeper, he would once more be assigned offshore, until seniority earned him another move back to land and a settled family life at last. The keepers were the last of a long line dating back to the



A bedroom in Prada Cottage is in accordance with Grassi's aim—"to make the cottages simple, light and bright, in keeping with their original use." She adds, "I hope that if I return in ten or three years, the fabrics will be a bit faded by the sun. Time should be part of the process."



Start Point

Beacon Cottage, with its slightly inland companion Landward Cottage, was built at the base of the Start Point Lighthouse near Kingsbridge, Devon, in 1871. The light itself was established in 1863, electrified in 1959 and automated in 1993. A foghorn still sounds in misty weather.

medieval hermits who manned "baskets of fire" on top of tall poles to warn of pirates or attack.

Early navigational lighthouse setups often consisted of little more than a tower with a fire in a metal grate on top and a keeper running up and down the stairs with buckets of coal. The light was variable and often obscured by smoke.

Improvements came, but they led to more work for the keepers. Fog warnings meant setting off small cannons, detonating charges of mercury fulminate or hand-turning an emitter. Regular intervals between sounds were impossible, as the poor chap couldn't do it all quickly enough.

An 18th-century attempt to mark the entrance to the English Channel was a series of lights set at three locations. The first was easy enough—one tower with one fire—but the second had two towers and two fires, and the third had three towers and three fires. All of those fires had to be kept alight during a storm. That kept those keepers on the run.

In time, coal and flickering candles were replaced with oil lamps, gas and, finally, the miracle of electricity. That helped, but the new reflectors of brass or the "spangle lights" (small pieces of glass set into curves of clay) all needed cleaning.

An invention using revolving lenses al-

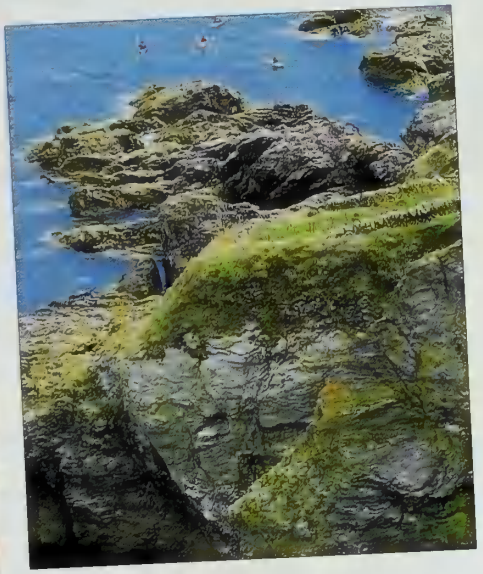
Greenish put her love of the sea into each room. "For each cottage, I tried to keep as much as possible from those working days," she says.







ABOVE LEFT: Pillows in Beacon Cottage's sitting room resemble various signal flags, which sailors used to send messages to other ships before the advent of radio. Drapery fabric by Osborne & Little. ABOVE: The kitchen in Beacon Cottage has accessories purchased in London.



"I tried to incorporate a local feel, using pictures and crafts of wildlife—flora and fauna," Greenish explains. LEFT: The dining room of Beacon Cottage. ABOVE: The rough rocks at Start Point—popular with the native seal community—shelter pools that are filled with marine life.



Start Point is located on a headland on the South Devon coast. "Views from the two cottages are spectacular, rugged and wild," Greenish points out. An alfresco dining area next to Beacon Cottage overlooks the English Channel and the nearby swimming spot Blackpool Beach.

lowed for flashing lights, but the mechanism of hanging weights had to be wound up every 20 minutes. A foghorn forced compressed air through a rectangular trumpet 36 feet long and 18 feet wide at the end to spread the sound. Spread it did.

It was all work for the keepers, but this was the very stuff of British confidence and invention, and they took pride in it. Serious engineers took up the challenge of building a light on rocks covered by water, and John Smeaton's Eddystone Lighthouse of 1759 was a triumph of granite blocks dovetailed into the rock.

Many of the early lighthouses were built privately, and thus not all were up to standard. In 1836 Parliament put the lighthouses of England, Wales and the Channel Islands under the reliable control of Trinity House. For the first time, all keepers had uniforms, good pay and a career structure. They had status, and, even more important, they had cottages.

The lighthouses stand today, as magnificent and compelling as ever, still doing the job for which they were built and doing it very well. Small boats rely on them, and boats with a Global Positioning System use the lights for backup and to confirm their position.

The lighthouses are still needed. So are the cottages. It is a good combination. □

For information on staying at the cottages, write to Rural Retreats, Draycott Business Park, Draycott, Moreton-in-Marsh, Gloucestershire GL56 9JY, England; telephone 44-1386-701-177; or visit www.ruralretreats.co.uk.

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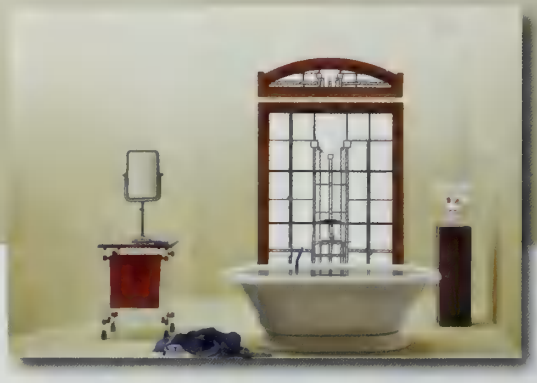
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Set Design

Spinning scenes evocative of New York for Spider-Man 2 The Princess Diaries 2, from the ground up · Lyrical locales are crafted for Kevin Kline and Ashley Judd in the Cole Porter biopic De-Lovely







Spider-Man 2

THE COMIC-BOOK HERO GETS A MORE SOPHISTICATED TREATMENT IN THE SEQUEL

Production Design by Neil Spisak
Set Decoration by Jay R. Hart, ASID, SDSA, and Susan Bode Tyson
Text by Michael Frank

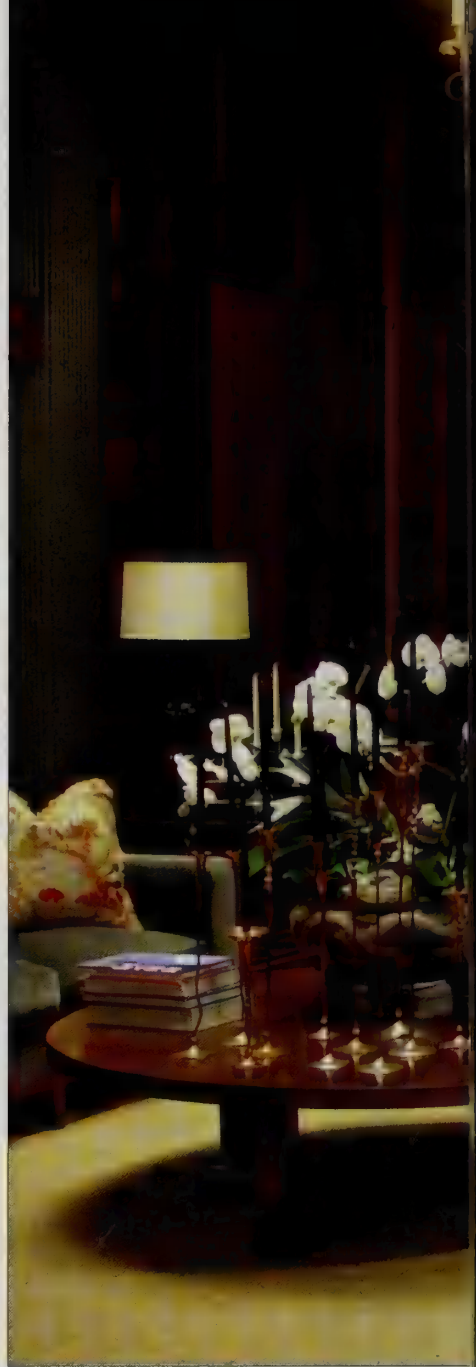
Sequels, it's interesting to learn, are not automatically visual reprises of the preceding movie. When rendered by discerning production designers and set decorators, they can turn in new directions, some subtle, others more obvious, but all, as ever, in support of the unfolding narrative.

In the case of *Spider-Man 2*, the challenge facing Neil Spisak, who served as the production designer on the first *Spider-Man*, and set decorators Jay R. Hart and Susan Bode Tyson was to find a visual counterpart for the maturing Peter Parker (played by actor Tobey Maguire), whose relationship to his superhero prowess has changed as he's grown up. In the first movie the teenage Parker discovered and delighted in his powers; in the second he comes to understand that they present as many complications and challenges as they do thrills.

"We pushed the design to echo the story," Spisak explains. "On the first film we took a brighter, more simplistic approach to the colors, textures, lighting and imagery." For *Spider-Man 2*, Spisak devised a more sophisticated, subtle palette. "I actually mixed up about 30 different shades of gray—warm grays, cool grays, yellow grays, red grays and green grays. The idea was to keep visual control over a movie that had a wide range of sets."







Tobey Maguire and Kirsten Dunst reprise their roles as Peter Parker and Mary Jane Watson in Columbia Pictures' *Spider-Man 2*. ABOVE: The actor and actress on the set of the film. TOP: Spider-Man swings above New York. James Acheson designed the costume.

Another of Spisak's goals was to make the sequel feel somewhat more realistic than the first movie. "Early on, the director, producers and I had a meeting in which we concluded that one of the reasons *Spider-Man* worked was that the character was accessible, an ordinary kid from Queens who happens to acquire these extraordinary powers," says Spisak. "The more familiar and realistic his surroundings were, therefore, the more regular he seemed as Peter Parker and the more impressive he seemed as Spider-Man."

For the sequel, Spisak and his team were particularly attentive to creating situations that would help produce a sense of vertigo: views, buildings and perspectives that offered exaggerated height and length—a background against which Spider-Man could display his acrobatic feats. That New York supplies this background is no accident: With its myriad skyscrapers and bridges, its piers and long straight avenues, the city is nearly as vivid a character in the movie as Spider-Man himself.

In *Spider-Man 2*, New York is an idealized, visually flamboyant city that exists in reality but has been expertly curated by the movie's designers to emphasize its more fairy-tale-like, or perhaps comic-book-like, qualities. Consider, for

"Peter Parker's life has become more complicated. The sets reflect that," says production designer Neil Spisak, who created the interiors with set decorators Jay R. Hart and Susan Bode Tyson. ABOVE: Parker's friend Harry Osborn's penthouse "conveys multigenerational New York wealth but with a younger spin," says Hart.



RIGHT: Osborn's terrace, ornamented with sculptural griffins, "is directly influenced by an apartment building in the actual Tudor City. It has the same slightly unbelievable tone of decoration," says Spisak. The wrought iron furniture dates to the 1920s. Circa 1939 terra-cotta pots are along the wall.





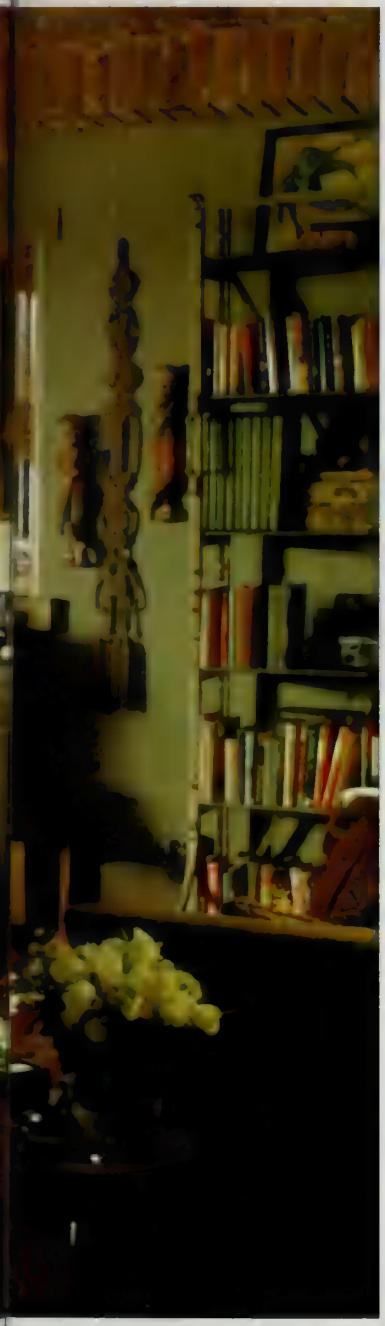


OPPOSITE LEFT: Dr. Octopus, played by Alfred Molina, goes on a rampage in Manhattan. Both puppets and computer animation were used to create the character's tentacles. OPPOSITE RIGHT: A decoupage octopus plate, books and photographs top the desk in his apartment.

BELOW: "We conceived a warm, eclectic environment," Tyson says of the doctor's living room, which was built in Yonkers, New York. At left is an Arne Jacobsen Egg chair. RIGHT: Modified Eames tables and aluminum chairs fill the *Bugle* newspaper office.



BELOW: The delicatessen, constructed on the Universal Studios backlot, in Los Angeles, "had to be duplicated several times, because a car is hurled through the front wall by Dr. Octopus," notes Hart. "We collected six sets of everything. It was the biggest job of the film."





example, one set that was carried over—but gently edited—from the first movie: a grand apartment atop Tudor City that Parker's friend Harry Osborn (James Franco) inherited from his father, Norman, who met his end in the earlier film.

The interior, originally decorated by Karen O'Hara, suggests an over-the-top Manhattan affluence, complete with double-height ceilings, paneled walls, an imposing stone fireplace and a super-size chandelier and collection of furniture. Hart modernized the set to reflect the son's younger aesthetic: Sisal replaced a Chinese rug; the father's collection of masks was thinned out so that the son's contemporary art could be hung; a double-pedestal desk gave way to a simpler, sleeker table.

Osborn's terrace, a new set, while modeled after a building in Tudor City, plays up bold crenellation, a finial and a pair of griffins that capture a fantastical, Gothic New York—and serve as a suitable backdrop for a scene in which Spider-Man's new nemesis, Dr. Octopus (Alfred Molina), makes a dramatic appearance. "I had in mind Nan Kempner's veranda—on steroids," says Hart, who fitted out Spisak's design with vintage wrought iron furniture, antique terra-cotta and copper Chinese pots and mature trees.

For the offices of the *Bugle*, the newspaper where Peter Parker works, Spisak's model was the Flatiron building. "It has an iconic Beaux Arts–crossed-with-modern sensibility that conveyed classic New York to me," explains Spisak, who created impeccably proportioned, period columns, ironwork, windows and moldings. Hart then came along and gave the room a more

continued on page 162



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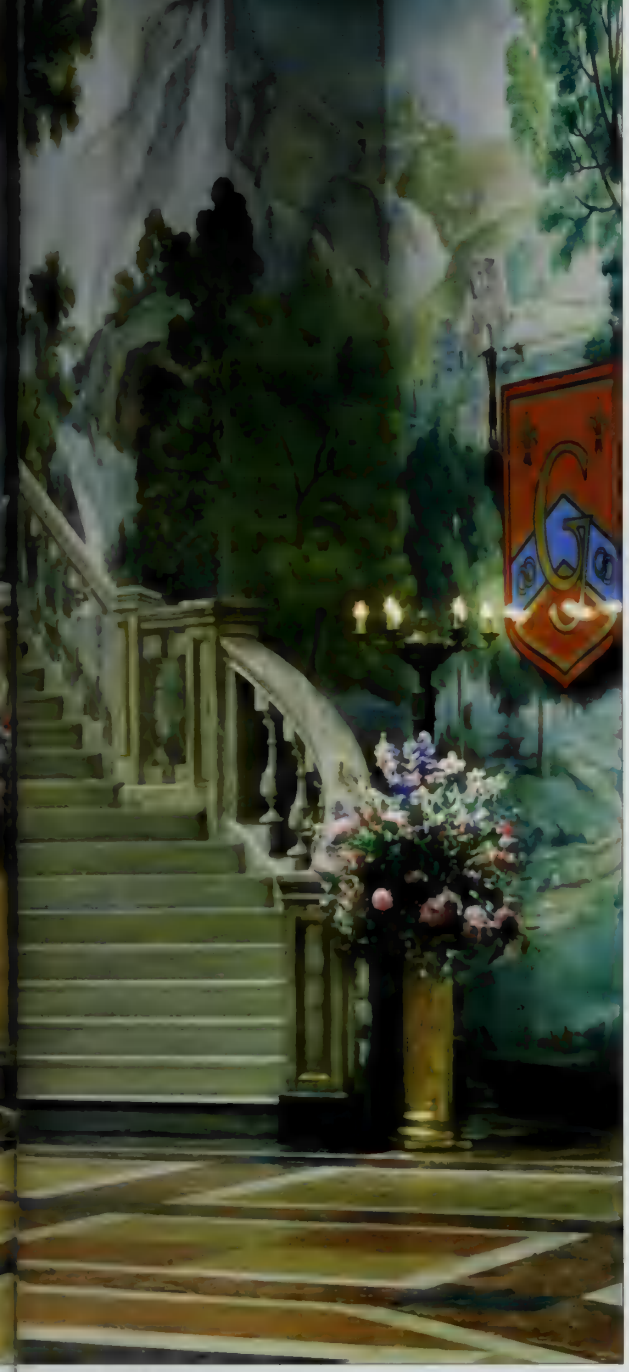


When we last saw Princess Mia of Genovia, also known as Mia Thermopolis of San Francisco—or actress Anne Hathaway—the long-lost granddaughter of Queen Clarisse (Julie Andrews) was flying over her new home, a suitably impressive stone castle. An appealing enough little fantasy to allow the Disney corporation to recover the film's production costs during its first five days in release. And to inspire *The Princess Diaries 2: Royal Engagement*, which opens nationwide in August. The sequel, again directed by Garry Marshall, finds Princess Mia ready to trade her tiara for the crown—but Genovian law dictates that to rule she must first marry. (The string of suitors includes the dapper but suspicious Sir Nicholas, played by Chris Pine.)

Fairy tales usually entail fanciful visuals, and *The Princess Diaries 2* is no exception. "The challenge," says Peg Cummings, the film's set decorator, "was to bring Genovia to life and still, since it's a fantasy, make everything a little cheerier than life." To that end, Cummings and production designer Albert Brenner and their crew manufactured just about everything in the film except the actors—a rarity in these days of in-and-out location shoots. The Genovian township—located "somewhere between Spain, France and Italy," according to Cummings—the interiors of the queen's palace and the exterior of the church used for the princess's wed-

ABOVE: In *The Princess Diaries 2: Royal Engagement*, the ballroom of the palace in the fictional country of Genovia "was created by craftsmen who made marble floors from Masonite and stone pillars and stairs from wood and Styrofoam," says production designer Albert Brenner.

OPPOSITE ABOVE: Julie Andrews, left, plays Queen Clarisse to Anne Hathaway's Princess Mia. OPPOSITE: "The palace façade, which was patterned on the architecture of the mid–18th century, and its landscaped grounds were built in just a few months," set decorator Peg Cummings notes.



The Princess Diaries 2

A PALACE FIT FOR JULIE ANDREWS AND ANNE HATHAWAY

Production Design by Albert Brenner
Set Decoration by Peg Cummings, SDSA/Text by Peter Haldeman





ding were all created on the Universal Studios backlot in Los Angeles.

The palace itself was erected in the middle of a cow pasture—a verdant acre on Disney Ranch in the Santa Clarita Valley, about 35 miles north of Los Angeles. "We bulldozed and graded the land, sodded it and put in shrubs and a formal garden," says Brenner. "We built a façade about 200 feet long—kind of Italian, kind of French—and one and a half stories high. Another story and the roofline were put in digitally later." Peg Cummings brought the exterior to life with a fountain, stone lions and pots of flowers.

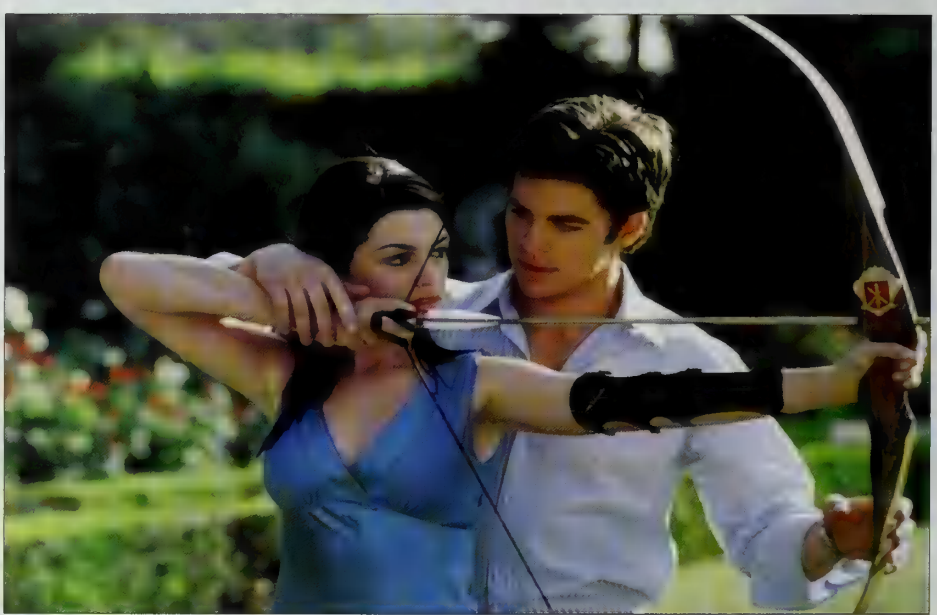
The large, boxy rooms typical of palatial architecture challenged Brenner to construct visually compelling interiors.





"Although most of the furniture was from prop houses, I refinished and reupholstered nearly everything," says Cummings. ABOVE: A corner of the grand entrance hall exudes sumptuousness. ABOVE RIGHT: Queen Clarisse's suite, with *faux-marbre* walls and parquetry floors.

RIGHT: Princess Mia has to be married in order to become queen, so numerous suitors, one of whom is played by Chris Pine, vie for her attention. "With the exception of the interior of a church and some of the gardens, everything in the film was built by us," Brenner remarks.



"What I tried to do is make scale within the limits that I had. So the doors and windows are 10 feet high, as they would be, and everything rises out of the frame. The ceilings are painted in digitally or matted in." He went all out on the grand ballroom, painting a vast forest mural on the walls, fashioning a regal double staircase out of wood and Styrofoam, and creating an elaborate *faux-marbre* floor. Cummings dressed up the room with ormolu, yards of silk, velvet and lace, and masses of roses—a favorite of Julie Andrews's.

"Garry Marshall asked if there was anything in particular that Queen Clarisse would need," says the actress. "I mentioned that I felt she would always have fresh flowers. And every day, everywhere I looked, there they were." "Genovia is famous for its roses, its pears and its lace," explains Cummings. "Whenever possible, I kept reintroducing those three elements." The queen's suite is a study in pearlike golds and greens. Cummings rented still lifes of pears and roses for the walls and filled the rooms with French and Italian antiques and replicas. No detail was too small when it came to setting the scene for the director. "I had Chopin playing, I had all the candles going, I sprayed Detchema—a really old, fabulous perfume. Garry walked in, and all he could say was, 'So this is where the queen lives.'"

A typically tight production schedule (Cummings and Brenner had two months to design and build their sets) called for both careful planning and improvisation. Anne Hathaway felt that Princess Mia's suite—done over in girly pinks and golds by Queen Clarisse on the occasion of her granddaughter's arrival—should more closely reflect the tastes of a 21-year-

It was a pull-out-all-the-stops effort. "All the old-timers on the Universal backlot said, 'We haven't done a movie like this in years.'"



old Princeton graduate, so in went college texts and movie posters (Fellini, Truffaut). The film's producers and writers, as well as Brenner himself, posed for the oil portraits of royal ancestors in the throne room. And Cummings dropped $50,000 on flowers for the wedding alone.

It was a pull-out-all-the-stops effort that most involved regarded as a lark. "This was a film that you don't usually get to do," says Brenner, who came out of retirement to design his fifth movie for Marshall. "Usually you're doing a men's room or a kitchen or somebody's apartment. Here we were doing faux marbles and murals on the walls. All the old-timers on the Universal backlot said, 'We haven't done a movie like this in years.'" Another fairy-tale ending? Unless, of course, we're looking at a trilogy. □



ABOVE: The queen's bedroom suite. "Julie Andrews loves flowers, so I had the furnishings reflect this with pale greens and soft tans, and I included floral motifs wherever possible," says Cummings. THIS IMAGE: Rented portraits, landscapes and still lifes cover the suite's walls.

De-Lovely

STAGING THE STORY OF LINDA AND COLE PORTER

Production Design by Eve Stewart/Set Decoration by John Bush/Text by Jeff Turrentine



***De-Lovely*, starring Ashley Judd and Kevin Kline as Linda and Cole Porter, spans the globe-trotting couple's 35-year marriage and life together. ABOVE: The location used for the Porters' Williamstown, Massachusetts, house. LEFT: Kline and Judd film a scene in the rose garden.**

Everyone knows that Cole Porter loved Paris (in the winter when it drizzled, in the summer when it sizzled); that he opened in Venice (and next played Verona, then on to Cremona); and that he liked New York. (One Sunday afternoon he took a trip to Hackensack—but after giving Hackensack the once-over, he took the next train back).

Of London, however—a city in which his musicals fared quite well over the course of his decades-long career as one of America's most prolific and gifted songwriters—he had precious little to say. With only a few exceptions, references to the city on the Thames are absent from Porter's oeuvre, a partial list of whose song titles can read like the pages of a fully stamped passport: "Adios, Argentina," "Katie Went to Haiti" and "We're on the Road to Athens," just to name a few.

The ironist in Porter, who



died in 1964, would doubtless have been tickled by the fact that the one place he more or less neglected in song would play such an important role in a new movie based on his life. MGM's *De-Lovely*, produced and directed by Irwin Winkler (*The Net*, *Life as a House*) and starring Kevin Kline and Ashley Judd, was filmed almost entirely in and around London, which was asked to stand in for the various locales that Porter called home: Paris, Venice, New York, Los Angeles and Williamstown, Massachusetts. With the help of production designer Eve Stewart and set decorator John Bush, Winkler re-created Cole Porter's soigné world of Broadway openings, Parisian dinners, Beverly Hills pool parties, Venetian masquerade balls and Hudson Valley weekends—nearly all within a half hour's drive from London's center.

"We're fortunate in England to be surrounded by architecture that's been greatly influenced by that of other countries," says Bush, whose set decoration credits include *The House of Mirth*, which pulled off a similar cinematic trick by having contemporary Glasgow stand in for 19th-century Manhattan. "We have large country houses designed in the French and Venetian styles. We have lots of Continental furniture. And it's easy to get to Paris for shopping trips."

Winkler opted for London partly for the city's abundance of theaters, in which the film's many musical numbers—by artists such as Elvis Costello, Sheryl Crow and Natalie Cole—could be staged. But he was also drawn to the same protean qualities cited by Bush. "I could duplicate a Paris garden and, with the aid of computers, add an Eiffel Tower to the background," says the director, who as a producer has brought

"We wanted to convey the fun and wit of Cole Porter," says production designer Eve Stewart. ABOVE: Porter performs with longtime friend Gerald Murphy (Kevin McNally) at the Ritz in New York. Stewart and set decorator John Bush used old photographs as reference materials.

BELOW: A set of Venice, where the Porters lived and entertained lavishly during the early part of their marriage. At the time, the couple also maintained residences in London and New York. The set, including the water, was created on a soundstage in London.





"It was our intent to reflect a different aspect of the Porters' life: relaxing with their friends' children. We were trying to show that it wasn't endless champagne parties," Stewart says. ABOVE: Linda Porter plays the piano at the Murphys' weekend home in upstate New York.

BELOW RIGHT: The Arizona house where Linda Porter spends some time by herself was filmed in a quarry in England. "All of the cactuses are cardboard cutouts," Stewart says with a laugh. RIGHT: Cole Porter composing in their apartment in The Waldorf Towers in New York.





the world films like *Rocky*, *Raging Bull*, *Goodfellas* and *The Right Stuff*. "I also knew that with Eve's talent, I could even build something resembling a Waldorf Towers interior."

Stewart, who was nominated for an Academy Award for her production design on the Ed Sullivan biopic *Topsy*, got the *De-Lovely* job the old-fashioned way: She interviewed for it. ("I had a pretty good résumé, and I smiled a lot," she says.) Winkler soon found that his new hire had a knack for thinking on her feet, such as when she solved the problem of how to simulate the Arizona desert in the middle of London. The answer: a stone quarry filled with exotic succulents, sand and painted cutouts of cactuses when Stewart couldn't find any more real ones.

"It had rained for a month," she says. "We were wading through giant puddles, covering all the water up with extra sand." But they got the shot—a brief scene in which Linda Lee Porter (played by Judd) takes a solo desert vacation while reevaluating her troubled marriage to Cole—and the illusion is seamless.

Whether Winkler, Stewart and Bush intended it or not,

continued on page 163

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TROPICAL INFUSION

continued from page 67

nior associate George Restrepo, Marino is one of the few architects who offer designs integrated from structure to furniture and practice across centuries and continents with remarkable fluency and expertise.

While Marino established the floors and ceilings as a visual through line in all the rooms, he created a secondary datum with the furniture, much of it low and massive, anchoring the rooms in comfort. He upholstered the pieces within the

> "I wanted hyper-dense vegetation so you'd discover the house."

groupings in different fabrics but limited their tonal range to guarantee unity within the diversity. In a signature move, he boldly used plaid draperies and striped carpets to throw unexpected patterns into the subdued mix. He often used exotic fabrics, such as the colorful antique phulkari bedcovering in the master bedroom. "I came to architecture from painting," he says. "I feel I'm creating three-dimensional paintings."

Marino further edged the interiors toward art by commissioning artists to do one-of-a-kind pieces. The French sculptor Claude Lalanne executed a fairy-tale chandelier of branching limbs for the dining room, plus bronze settees teeming with elephantine ginkgo leaves and rampant salamanders looking as though they just fell out of a jungle scene by Rousseau. French artist Robert Goossens fashioned a pair of mock-Baroque mirrors for the room, in an elegant sendup of tradition.

Everywhere the craftsmanship is refined. Stamped- and silvered-leather wallcoverings and a hand-tufted silk carpet shimmer together in a powder room. Walls in the master bedroom are hand-plastered with incised swirls that recall Matisse's floral cutouts.

Nowhere in this complex house layered in different times and cultures is there a lapse in tone. No discordant detail pierces the aura or breaks the perfection. Marino and his clients have brought architecture, landscape, art and furniture together in an exceptional *Gesamtkunstwerk* that emerged through a collaboration of venturesome connoisseurs. □

TED TURNER

continued from page 85

the America's Cup *and* the World Series. I just always thought it would be pretty colorful to win the field trial, too. And last year I was there when we did—with Tucker, a beautiful four-year-old English setter—and I got a wonderful rush."

The guests at Avalon may be high-powered—Jimmy Carter, for instance, who has described Turner as one of his heroes; or Val Kilmer, who "gave Jane and me a Land Rover that I'm driving today"; or Tom Brokaw, or Sam Nunn—but the rhythms of plantation life are leisurely. "Leisurely is all relative, isn't it," Turner counters. "I mean, slow compared to a snail? Or compared to a greyhound? It's relaxed here—*I'm* relaxed. But I stay busy." Busy, among other things, replanting the longleaf pine and wire grass that flourished in the area centuries ago. Turner has already reestablished 8,000 acres of the one and 1,000 of the other. "No one has ever done this on a scale like this before—no one has even tried," Beau Turner points out. As his father explains, "I'm a very strong conservationist here and on my other properties, and my foundations have donated a significant amount of money to conservation causes of all different kinds, from saving the gorillas to you name it. I want my money to be a positive force in the world."

If Turner is still smarting from being "squeezed out of a management role" at Time Warner, to which he sold his company in the mid-1990s, becoming the con-

> Avalon is not only a naturalist's paradise but a historic property.

glomerate's largest individual stockholder and, ultimately, its vice chairman, there are consolations. "Avalon is a great place to grow old—the climate is great, and it's beautiful, peaceful. It's a wonderful place for someone that's nearing retirement age. Not that I'm ever going to retire!"

No, not as long as there is some more history he can make. Or a planet left that he can help save. The day will doubtless come when Ted Turner, like that "once and future king," Arthur, will leave the mists of Avalon and rule another realm.

After all, tomorrow really is another day. □

A MIDWESTERN FOLLY

continued from page 95

in the frescoes of the entrance hall, whose models were recruited from the owners' stables.

The public rooms were designed not only for entertaining but as entertainment. "Their theatrical glamour," Stefanidis declares impiously, "flirts with bad taste, which gives them an edge that I love." (An edge honed on the whetstone of virtuosity—amateurs should not attempt the same tricks at home.) He used six woods, including ebony and bubinga, for the inlays of the rotunda floor and lavished the Neoclassical bookcases with gilt. A handsome suite of William Kent side chairs seems ready for masked and powdered ballgoers to perch upon. By fire and candlelight, the paneled library glows like a black opal. The

> The tartness of British wit cuts the richness of Italian artifice.

living room windows are voluptuously swagged, and mirrors reflect the dazzle of gilt and crystal. A team of decorative painters who follow Stefanidis around the globe "stormed the dining room," he says, treating the walls to an elaborate "faux-pebble effect" that mimics a Fortuny print and marbleizing every inch of the woodwork that isn't mirrored. Here he paired a fine George III mahogany table with a set of reproduction dining chairs in parcel gilt. "Good copies can have great charm and presence," he says. "The bas-reliefs on the stair landing obviously aren't the Elgin Marbles, but they are beautiful Victorian castings of them. One can, one often has to, and one sometimes should, mix new things with old."

There are heartland purists who will surely consider the pavilion an alien amid their corn. Appropriateness, however, is a notion that promotes order but stifles élan. There are also those who understand that life is dull without a touch of poetic excess or a folly to which one can escape one's routine. "*Le superflu*," sighed Voltaire, "*chose si nécessaire!*" He might have been thinking of the pavilion. Its architecture obeys the golden mean, but its exuberance defies the laws of just proportion. And its best raison d'être is that it needs none. □

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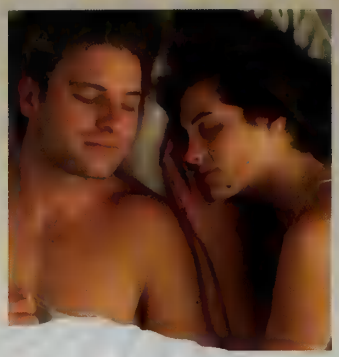
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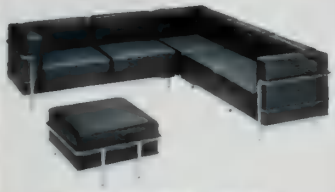
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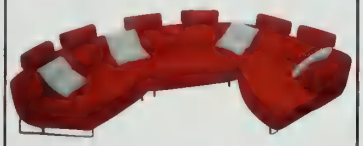
Le Corbusier chair with ottoman



Gyro sofa bed



Linea leather sectional



Dream leather sectional

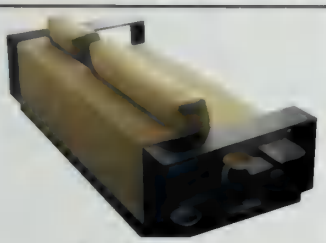




Revolving round bed in oak or wenge with electric remote control



Cherry and glass curved media cabinet



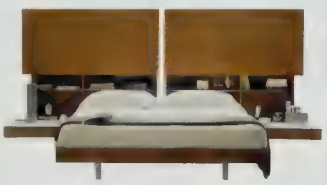
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Modern Rugs

You wouldn't want to keep your socks in this buffet du corps.



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Although the buffet du corps was originally designed to store clothing, the glazed doors of this 19th-century version tell us that this one was never intended for the bedroom. But for displaying china in the dining room, books in the library, or small treasures anywhere, it's just right. Amidst the 17 showrooms at Mill House, some pieces of antique furniture have fancy names like buffet du corps. But most go by plainer descriptions — a desk, a secretary, a chest of drawers. Whatever you're looking for, you'll find it here at a price that will please you.

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RIVER DEEP

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defines conversation groups." Chabon also had to accommodate his clients' extensive and evolving folk art collection.

"Inside, we wanted our watchwords to be 'cozy Craftsman,' with hand-sanded elm floors throughout so when walking barefoot, you'd feel the undulation of the wood as if it had been there 100 years," says the wife. "The casual elegance, whimsy and bright colors of classic American folk art creates a warm intimacy in both summer and winter." The owners engaged Buck Rodriguez, of New York's Rodriguez Design, to provide the Americana interiors. "When I decorate, I try to be respectful of the architecture and not obliterate but enhance it," says Rodriguez, noting that the owners love the theme of stars and so they appear as subtle details, like bedroom throw pillows or hall sconces, and, of course, most prominently, in the American flags. "The Americana style complements Craftsman architecture because it feels homemade and comfortable and is appropriately rich."

The décor is a combination of folk art, tramp art and entire collections that pepper almost every room, like the 13-star American flags, game boards, chairs, weathervanes, airplanes and birdcages. The owners felt that these collections would establish the tone and give personality to a room. "The environment, style

> Tech touches include a climbing wall on the exterior chimney, with camouflaged handholds.

and level of design of the house was set by the game wheel and cow weathervane above the fireplace in the living room," says Rodriguez, who designed a hooked rug with aspen leaves for this large entertaining space. The wife put this sentiment in her own words. "The game wheel used to attract people in fairs with its bright colors, and likewise it attracts our guests to come toward the fireplace and feel welcome," she says. "The weathervane is strong and muscular, like our house, and it reminds you about the seasons, which way the wind is blowing and that even inside the house, you're a part of nature." □

KATHARINE HEPBURN

continued from page 115

believe in replacing things if they got banged up, chipped, rusted or somehow "lived life," as she put it. Things were routinely glued or nailed back together or simply allowed to remain "natural" or "ratty," as she called it. She felt that "perfection" was not in having sparkling new items about but in surrounding oneself with things you went through life with. Friends, so to speak. She adored the tables and stools from Africa that she shipped home after *The African Queen*; the goose that hung in New York and that she had once given to Spencer Tracy. I find

> Many a shop owner was astonished to find her under a trestle table checking out the construction.

I know a lot about her things because she enjoyed talking about them: the hats, the tennis racket that Martina gave her, the old skates and skis. Before Ralph Lauren taught America about living "haute WASP," she was old New England: the golf clubs and the lamps made of bowls or baskets she liked, the all-American decoys and eagles.

She adored painters and often said that in her next life she would like to be a painter, "since," as she put it, "they get to work alone." Her own paintings, both those she collected and those she painted herself, were prominently featured in both homes. What there never were in the public rooms were photographs. She thought it vulgar. But in her bathroom, there they were. The people she loved and counted on: her mother and father. Spencer. The nieces and nephews and brothers and sisters. And this woman whose own picture had been taken so many times—so beautifully by so many—had no photographs of herself around. "That," she explained, "is the creature. I don't bring her home." □

The auction preview dates are June 3 through 9; the sale takes place June 10 and 11. For more information, write to Sotheby's, 1334 York Avenue, New York, New York 10021; telephone 212-606-7910; or visit sothebys.com.

LET THERE BE LIGHT

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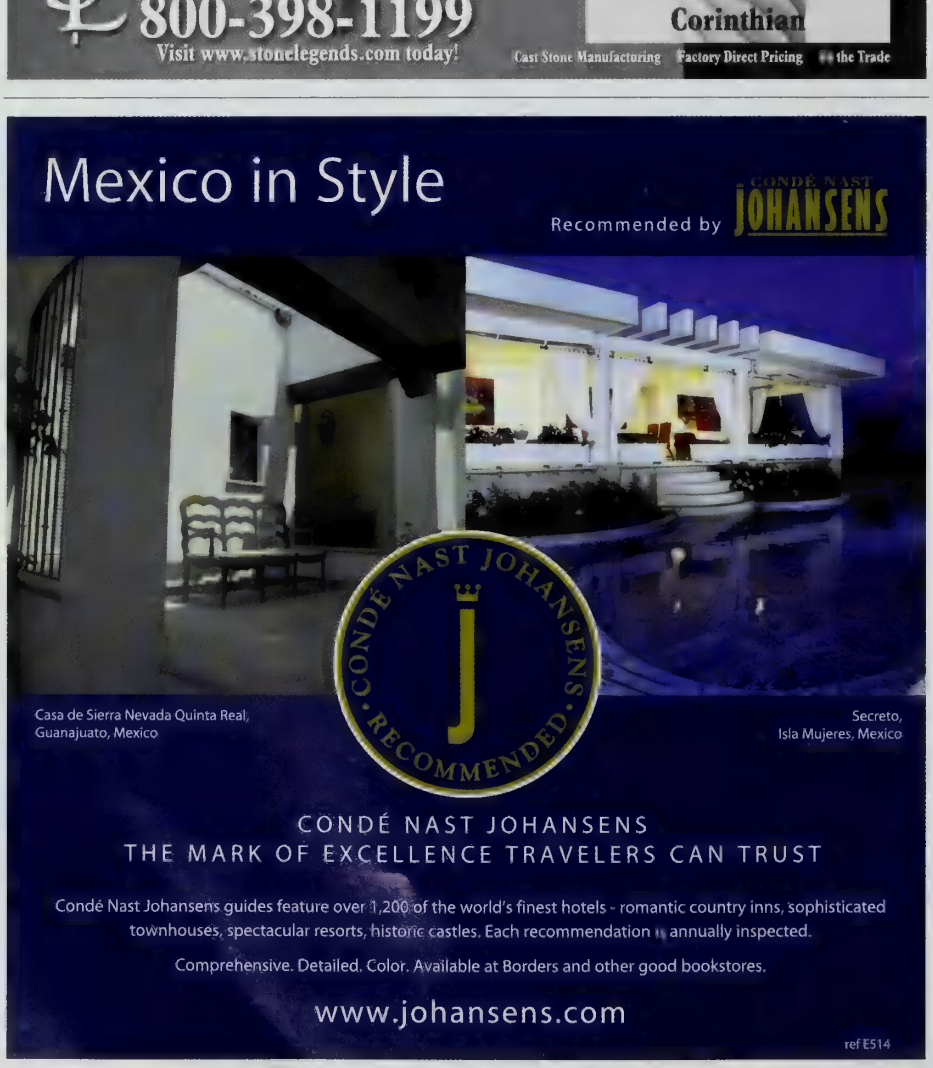
the drawing board and came up with what we call the rug constructions," says Shelton. He and Mindel repaired to the Manhattan-based firm of V'Soske. Two rugs for the living room were soon being tufted on a wool berber grid and set asymmetrically within a modern, flat, Aubusson-textured field reminiscent, in its order and serenity, of a raked-gravel Japanese garden. A rug for the dining room followed—woven in concentric circles to evoke a pool of water that someone tossed a pebble in; one for the family room came next—thicker and denser, like a blanket.

For the rugs for their own rooms, "the kids actually went with Lee to the V'Soske studio," the husband recounts. "One of my sons sketched a smiley face, and the other signed his name, to be woven into the fields of their rugs. My daughter loves pink and yellow, so she drew a little lemon cut in half—to be inscribed right in her big Pepto-Bismol–pink rug." The wife fills in, "The kids love all the furniture in the apartment because of the friendly, playful shapes."

The master bedroom, located at the far end of the long, wide gallery, fits the definition of *removed*. The V'Soske there—a reduced-in-scale and more concentrated version of the rugs in the living room—speaks softly to the cashmere-and-taffeta draperies; the mortar-colored, biscuit-tufted headboard that is suggestive of the park-bench-like Kjaerholm daybed in the living room; the two Shelton, Mindel–designed raffia night tables; and the Shelton, Mindel sofa upholstered in Fortuny fabric, of all beautiful stuffs. On the walls are two painterly Fairfield Porters. There are four others in the apartment. "He was our inspiration to collect art," the husband explains. "For us, he captures a whole way of living—a very comfortable, relaxed way of living.

"Not only does the apartment reflect us," he adds, "not only is it warm and welcoming, but thanks to Peter and Lee's eye for scale, color and texture, not to mention great furniture, it's a place quite unlike anybody else's. I mean, we see it all as a piece of art—an artwork that they created and we contributed to. That's absolutely how we look at it." □





SPIDER-MAN 2

continued from page 149

contemporary ambience, reusing Eames desks from the *Bugle* office in the first *Spider-Man* but adding mesh panels to give them more weight in the newly dramatic interior. He also fabricated several enlarged copies of the paper's front page, all of them featuring stories about the feats of—who else?—the movie's superhero.

A classic New York deli where Parker and Mary Jane Watson (played by Kirsten Dunst) have an intimate conversation when a car rather inconveniently comes flying through the window brought out the most obsessive side of Spisak and Hart. "The more realistic and New York–neutral the space could be, the less you would expect something crazy to happen in it," says Spisak. Hart achieved the realism by imagining how the deli would be used both during the day and at night. He hung paint-by-number pictures next to black-and-white photographs, sought out mismatched chairs and tables and, on the day of filming, went to Canter's, the estimable Los Angeles delicatessen, and bought its entire supply of latkes, pickles, bagels and the like. The set had to meet various intricate technical requirements as well: Six versions of some of the furniture and many of the objects in the deli had to be on hand to re-create a pristine environment for each fresh take.

Inspired by an old brick building in midtown, Spisak gave the interior of Dr. Octopus's apartment brick arches, casement windows and a patina that fell well within his original gray (in this case gray-green) palette. Susan Bode Tyson was responsible for dressing the room, which is seen early on in the movie and meant to convey the kind, domestic side of Spider-Man's eventual enemy. "The doctor and his wife were educated, well-traveled people," she explains. "They liked traditional things, like the 19th-century bookshelves that came out of a French library, yet they had an eye for the modern as well."

Even Dr. Octopus's midcentury leather chair has some age to it. This is deliberate and typical of the set decorator's art: "When you establish a set, you aren't just furnishing a room," Tyson says. "You're imagining an environment that has evolved over a lifetime. And over the course of a lifetime everybody acquires objects that don't match. Everybody treads bare spots into rugs and wears through leather upholstery—even a monster." □

continued from page 158

their film mirrors the central illusion of its subject's life. Like *De-Lovely*'s international setting, the composer wasn't what he appeared to be. Porter was a homosexual whose regular dalliances with men were, for the most part, quietly countenanced by his wife. Their marriage was fueled by friendship rather than Eros, though no one could ever say that they weren't deeply in love. Cole was devoted to Linda and regarded her as his muse; when she died, he was devastated—a state of mind reflected in the film's production design. In scenes shot before Linda's death, says Winkler, "it's always very cheerful and bright. But once she's gone, it loses all its warmth."

Of all the sets, none matches the poignancy of the house in Williamstown, Massachusetts, where they lived out their final years together, after the 1937 equestrian accident that left Cole Porter crippled for the rest of his life.

"This place was one that had been created by Linda as a haven for her and Cole. It was the place she had made for him to recover," says Bush.

Near the end of the movie, the widowed, disabled and self-pitying Cole receives a pair of old friends and half-heartedly tries to entertain them by performing a medley of tunes. The room is bathed in sickly yellow light. "We were trying to express that his life was ebbing away," says Stewart. "The ebullient influence of Linda was gone."

> The director re-created Porter's soigné world of Broadway openings and Beverly Hills parties.

The film ends, happily, on a more rousing note, as Porter is celebrated by all of the people who touched his life, reconvened as performers in a genuine showstopper. While he watches from the rows of an empty theater, his life flashes before him, Broadway style. It's a fitting capper for one of America's great musical ambassadors. To apply some of his own descriptives: He was the Nile, the tower of Pisa, the smile on the Mona Lisa. Cole Porter was the top. □





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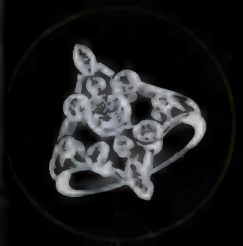
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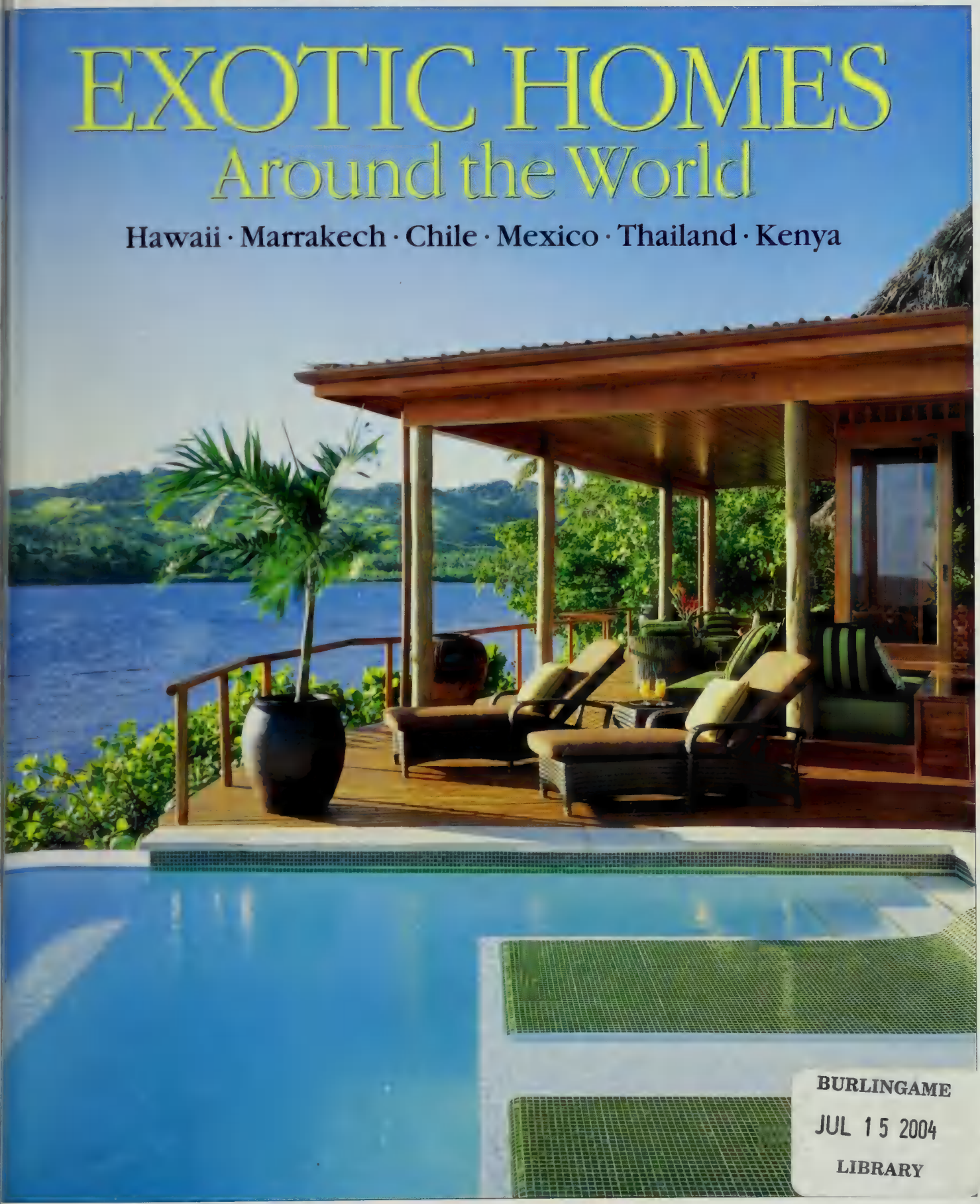
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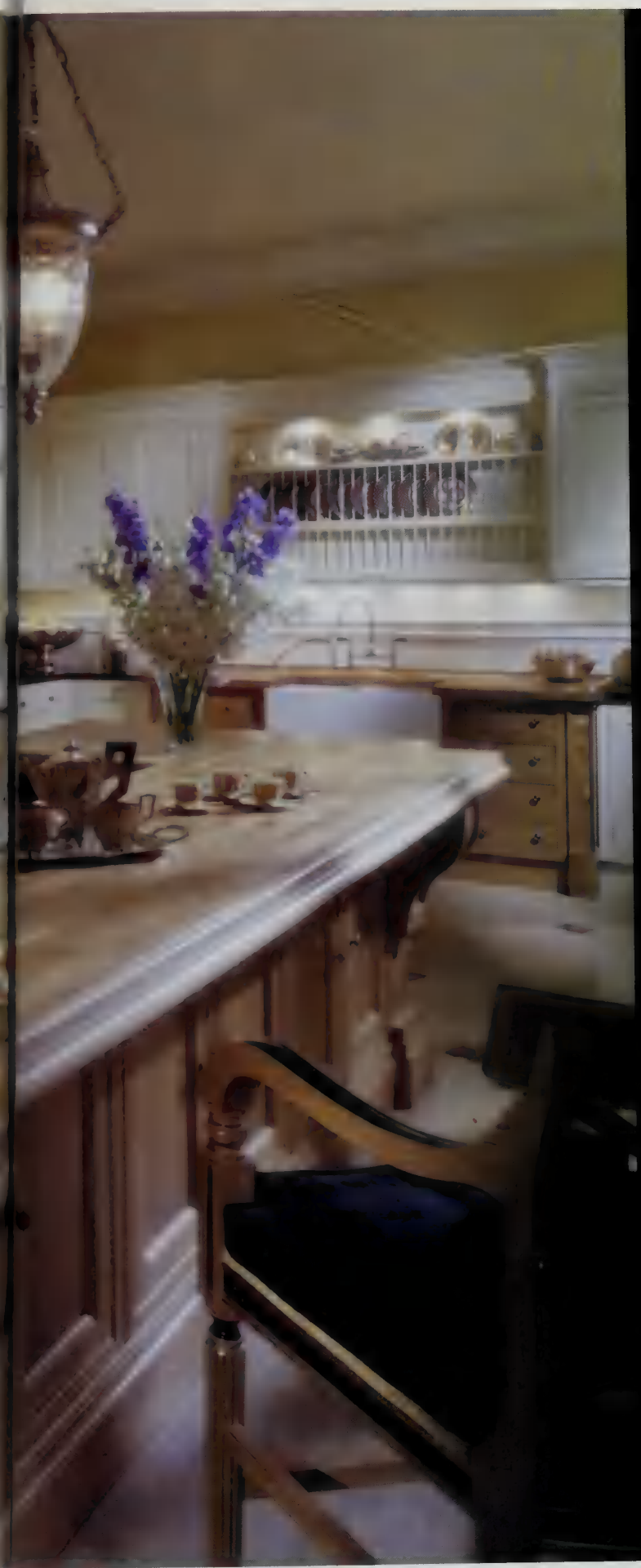
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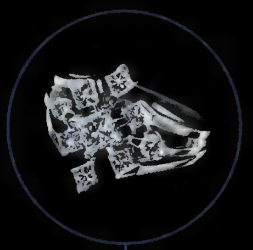






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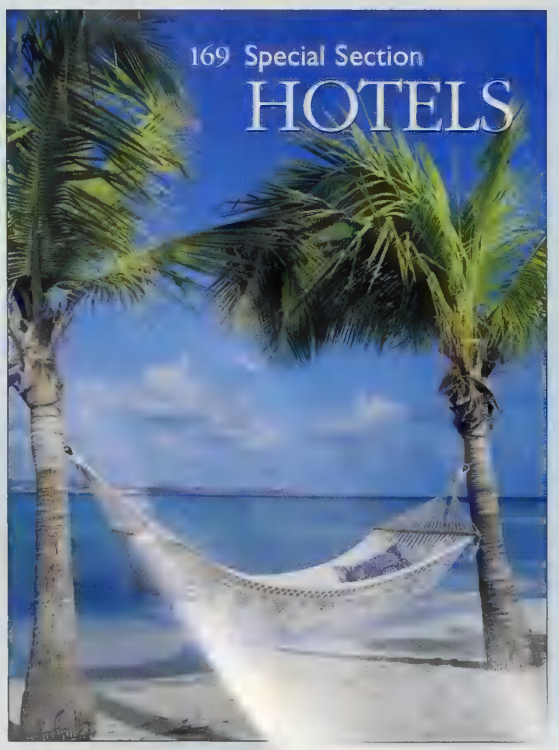
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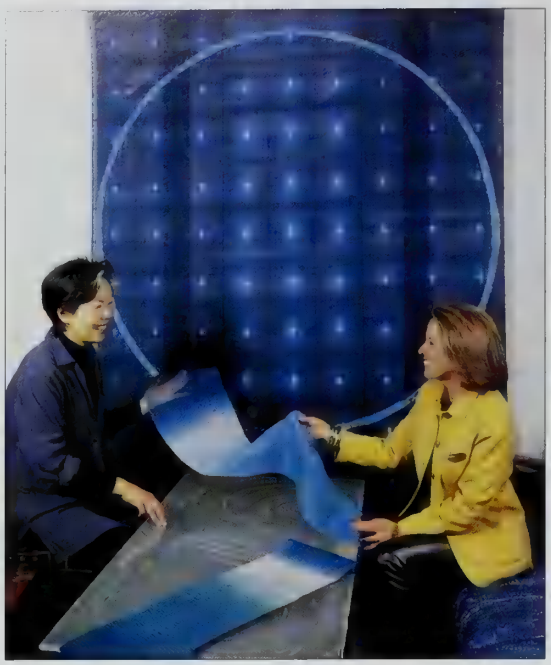
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Interior designer Elissa Cullman visits a textile artist's studio in Kyoto. See page 28.

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XD ENGINE



The first HDTV measured in feet instead of inches.
The new 6-foot LG Plasma HDTV.



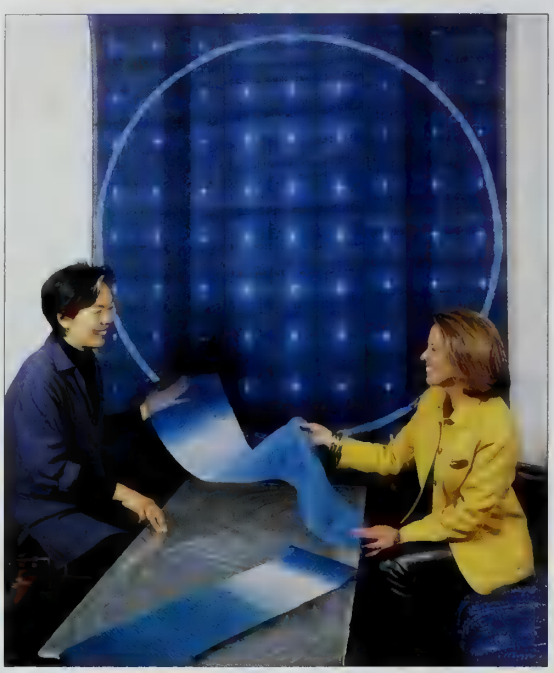
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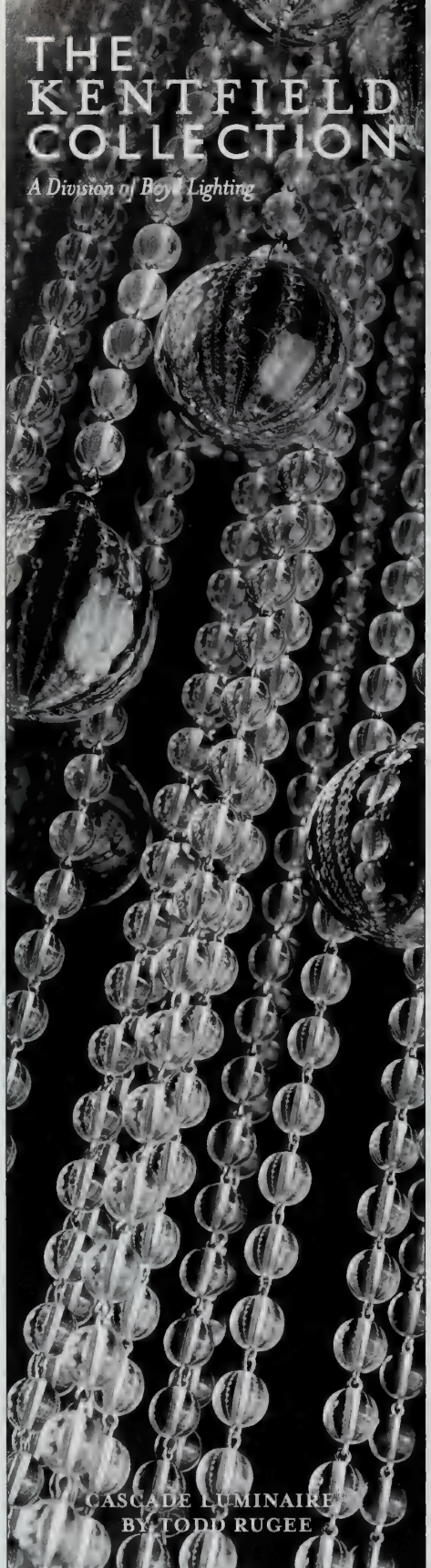
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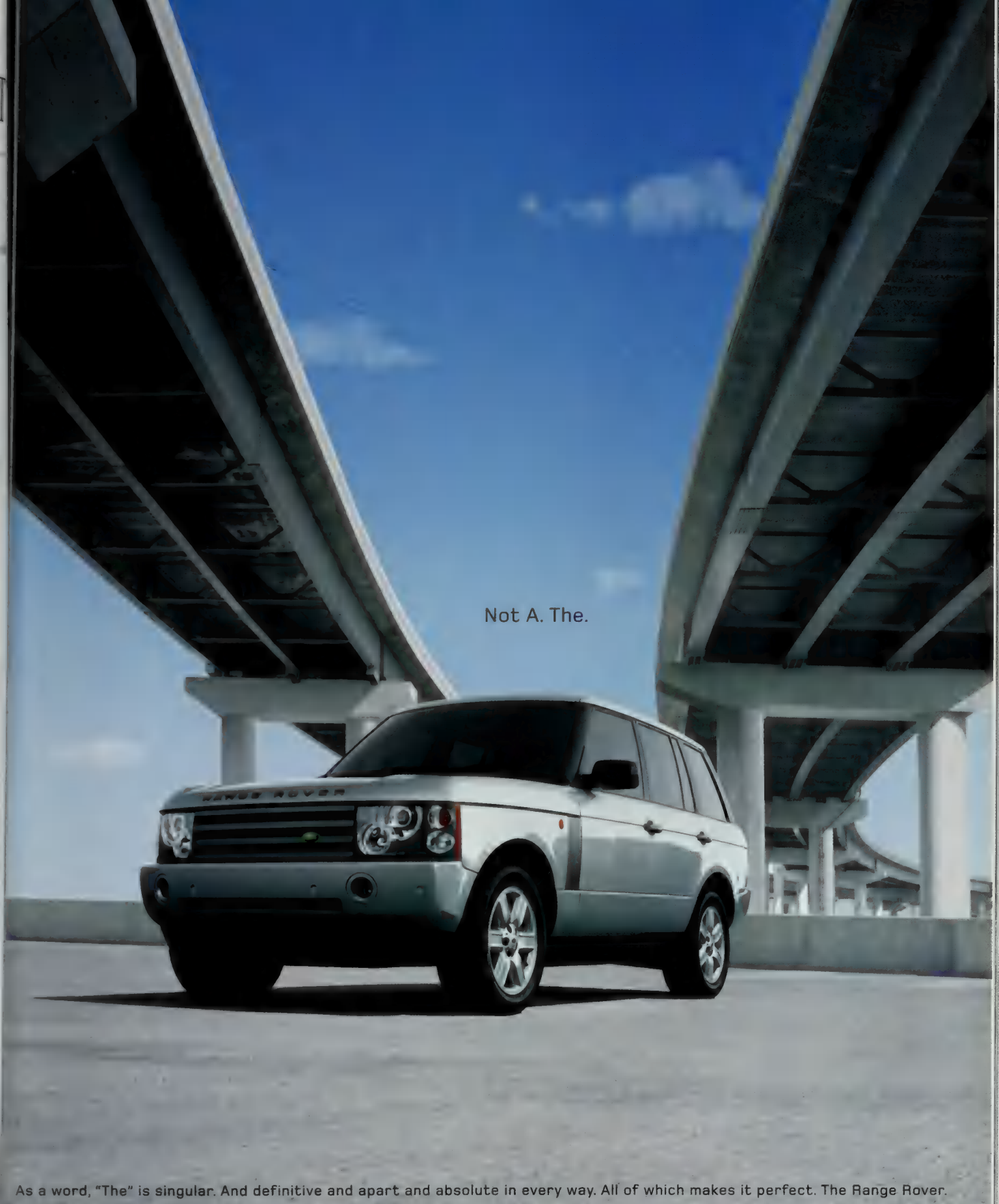
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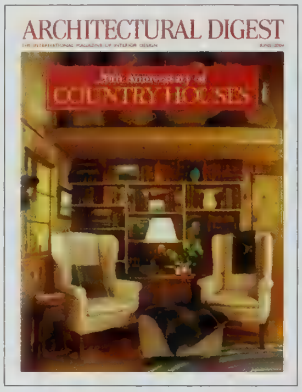
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I just finished taking a visual journey through the pages of my June 2004, 20th Anniversary of Country Houses issue, and I find myself to be totally relaxed. It was an absolute delight from cover to cover. Perhaps the only missing ingredients in my experience were some some fine scotch on ice and *Madam Butterfly* playing in the distance. I shall try those additions with my second read-through.

—Lyn Stone
Nelson, New York

DESIGN MATTERS

After 50 years of subscribing to *Architectural Digest*, I still feel you are the leader for the design industry. Thanks for the Great Design issue (May 2004). We tend to forget that so many talented and skilled people have done so much for the beauty in our lives. I was especially pleased to see that Stephen Shadley remembered Edward Wormley, who did great design in the 20th century. Wormley's mellow handling of wood furniture for Dunbar was outstanding.

Harry Livingston
Estes Park, Colorado

A SATISFIED TRAVELER

I just returned from the Four Seasons resort in Costa Rica on the Papagayo Peninsula. I had been planning on visiting but wasn't sure where to stay until I read about the hotel in your magazine (April 2004). The service was top-notch. Please keep the recommendations coming.

Mark F. Moore
Austin, Texas

PAGE TURNER

When *Architectural Digest* arrives each month, the first thing I do is scan the pages quickly to see what exciting elements you have given your readers. *Voilà!* On page 260 of the May issue was the Boussac Fadini fabric I used for our bedspread. Your articles have been the resource for decorating our homes. You give the world beauty and excitement.

Barbara Twelues
Fort Myers Beach, Florida

CHAIN OF READERS

The May issue was outstanding! If I could only subscribe to one magazine, it would be *Architectural Digest*. When I have finished reading each issue thoroughly, I pass it on to a couple of friends. When they have finished reading it, they donate it to our local library's book and magazine resale shop, where it is sold, and no doubt another round of reading ensues. Thanks for the lift you give my life each month.

Doris Lee Ritchie
Carlsbad, California

AVIATION TRIVIA

Your May issue was a classic. Of particular interest to me was the article "Pan Am's Clippers" (Historic Design). As a youngster growing up in the late '30s, I spent many hours playing with my toy China Clipper. For younger readers who never knew Franklin D. Roosevelt as president and the impact his administration had on America, let me share an item on the effect his flight on the Clipper had for future generations. John Leslie, head of the Atlantic Division of Pan American, was in charge of the flight. For security reasons, the purpose of the mission was disclosed to very few people, and Leslie designated the two aircraft as Clippers Number One and Two. This was the origin of the name of the president's airplane, Air Force One.

George E. Liston
Dayton, Ohio

SHORT AND SWEET

Thank you, *Architectural Digest* and photographer Jon Miller, for "Taliesin Reconsidered" (May). Enough said.

M. J. Crandall
Fort Lee, New Jersey

A FAMILY AFFAIR

I loved your article on Taliesin and William Wesley Peters's association with it. I thought I'd found a glaring error and would pompously tell you that the Svetlana who married Peters was not Frank Lloyd Wright's daughter but the daughter of Joseph Stalin. I decided to Google him, and lo and behold—Wright had a daughter by the same name. It goes to show that not only do I learn about architecture, design and decorative arts in general, but I learn a little history too. Keep teaching me, *Architectural Digest*.

Deborah Aubespin
Louisville, Kentucky

THE NEXT GENERATION

I really love your magazine. I am planning to be an architect, and I always look through each issue about five times. I hope one day my designs will be in one.

Michel Miller
Meadville, Pennsylvania

continued on page 24



EIMAN MARCUS SAKS FIFTH AVENUE





Letters

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TRAIN THEME

Thank you so very much for your articles on classic trains ("Special Interest: Have Train, Will Travel," September 2002; "Historic Design: A Train of Thought," May 2003; and "Historic Design: Pride of the Santa Fe," May 2004). The trains of yesteryear as sources of design inspiration are grossly neglected. However, I am surprised that there was no mention of the great restaurateur Fred Harvey in "Pride of the Santa Fe." His company was responsible for the cuisine served aboard the Super Chief, as well as at many resort hotels, which were architectural and interior design gems in their own right.

John M. Fiscella
San Diego, California

"After 50 years of subscribing, I still feel you are the leader for the design industry."

MATH CLASS

In the first grade, shapes and mathematical terms like *parallel*, *congruent*, *symmetrical* and *perpendicular* are part of the math curriculum. When introducing right angles, I used the corner of a house as an example and followed up with, "What if the house looked like a parallelogram? Someone could huff and puff and knock the house down." Then I thought of the residence on the cover of the May issue ("Freedom from Convention"). I told my class that I would show them a house with no right angles. When I brought the issue to school, the class was fascinated.

Jo Southard
Sacramento, California

The editors invite your comments, suggestions and criticisms. Letters to the editor should include the writer's name, address and daytime phone number and be sent by e-mail to letters@archdigest.com or by mail to Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.

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Along with the heat (in most places, at least), August brings with it the promise of escape. In cities everywhere, the workweek informally comes to a close right around lunchtime Thursday, as eager weekenders head out to hotels, resorts and vacation homes. In France the whole country, more or less, shuts down for the entire month. Even if you love where you live more than any other place on earth, there's something about long, hot, late-summer days that makes you wonder if it mightn't be nice to spend just a little time somewhere else.

Our August issue always takes this fact into consideration. On our cover, we bill ourselves as "The International Magazine of Interior Design"—and lest there be any doubt, this month we're taking you to Mexico, Morocco, Fiji, Thailand, Kenya, Antigua, Japan and Chile, as well as several other spots around the globe. It's escapism of the highest order, but it's also something more: an opportunity to converse with people on the other side of the world in the universal language of design.

***Paige Rense**, Editor-in-Chief*



PAUL THEROUX ("Where Water Is the Constant," page 128). "There's a concept in Hawaii called *malama 'aina*, which means 'taking care of the land.' Building well is one way of doing that," says contributing writer Paul Theroux, a Hawaii resident and the author of *Hotel Honolulu*. Of a family's aqua-centric house on the Kohala Coast of the Big Island, he remarks, "It's a pleasure to see that it's built well." His most recent work, *Dark Star Safari*, is out in paperback with a new postscript.

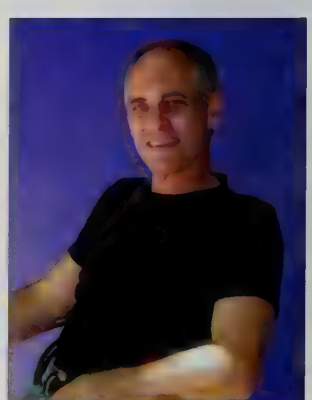


JAMAICA KINCAID ("Hotels: Jumby Bay," page 180). "Because of my ambivalent feelings about tourism in the West Indies, I'd never gone on a vacation there," admits contributing editor Jamaica Kincaid, who was raised on Antigua, home to the sequestered Jumby Bay Resort. "When I got to Jumby Bay, I just sort of sat down and saw what a visiting person sees there: the beautiful landscape, the wonderful sun. I luxuriated in being a human being and forgot I was from the people who worked in the hotels." Kincaid, who explores the subject of life on Antigua in her novel *Mr. Potter*, was recently inducted into the American Academy of Arts and Letters.

CARLOS EGUIGUREN ("Looking Out, Looking In," page 154). He was only a few moments into shooting a modern glass house on Lake Caburga in Chile when photographer Carlos Eguiguren realized he had a problem. "I was taking the first shot of the day in an old rowboat with my Sinar in one hand," he explains. "I rowed out to where I thought would be the best angle. As I carefully tried to stabilize the boat so I could get the picture, I noticed that it had a leak. It was quite a challenge to keep the boat from sinking and the camera from moving while shooting the house, which kept disappearing from my view as the boat spun around." Eguiguren, who lives in Santiago, was happy to report that "everything worked out in the end."



STEVEN BROOKE ("Reinterpreting the Classics," page 96). Contributing photographer Steven Brooke, whose work has appeared in *Architectural Digest* for 20 years, spent a very quiet afternoon at a beachfront house in the Dominican Republic designed by Jaquelin T. Robertson. "I was working by myself for a little while," he says. "It was absolutely silent, except for the sound of the water. It's a world unto itself." Brooke was awarded the Rome Prize in 1991 by the American Academy in Rome.




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A Feeling for Kyoto

Elissa Cullman Offers an Insider's View of the City's Antiques and Art

Text by Jonathan Kandell/Photography by Erhard Pfeiffer







GOMOKU-DO

ABOVE LEFT: Designer Elissa Cullman enjoys antiquing in and around Kyoto's Gion quarter. ABOVE: At the gallery, Kenichi Kiyama, the owners' son, shows her some bowls.

LEFT: A 19th-century *tansu* with metal mounts, bamboo baskets for ikebana and a four-tier box fill a corner of a storeroom.

WHEN ELISSA CULLMAN first visited Kyoto more than three decades ago with her husband, then stationed in Japan for his military service, they headed for the old neighborhoods in the heart of the city with their rows of wood houses, each hung with lanterns. During the week of Gion Matsuri, an annual summer festival, they joined thousands of revelers milling about the narrow back streets, admiring participants dressed in kimonos and geta (wood platform sandals), and gawking through the open windows of shops at the folding screens, art scrolls, dyed silk fabrics, lacquerware, ceramics and wood chests that defined Kyoto as Japan's great artisan center.

Cullman was among the few foreigners back then who made an effort to learn Japa-

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NAKAMURA CHINGIRETEN

RIGHT: The small shop is known for antique textiles. FAR RIGHT: Fabrics and handbags line the shelves. A collage made from kimono fragments is above.





BELOW: Cullman and owner Kotaro Nakamura examine a *fukusa*, a 19th-century textile used for gift wrapping. The spring kimono hanging at rear dates to the 1800s.



The shop is frequented by young Japanese women who might never wear a kimono but adore handbags made from textiles.

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nese, and once the language barrier was breached, even the notoriously insular world of Kyoto's traditional arts opened its doors. "Every weekend we would ride the bullet train down from Tokyo to Kyoto and spend a night or two in a really lovely *ryokan*—a Japanese inn—and go around to meet the great artisans," says Cullman, of the New York interior design firm Cullman & Kravis.

It's a journey that the designer still makes every few years for herself and for a growing number of clients. "For some of them, who associate us with an American and English look, it's a stretch to introduce Asian objects into their residences," says Cullman. "But there's nothing that makes design more interesting than mixing objects from different cultures." Most of her purchases are made on or around Shinmonzen-dori, where almost 100 fine artisan establishments are located.

For the best selection of antique textiles, Cullman heads for Nakamura Chingireten. A tiny shop, about 15 feet wide and long, it is frequented by young, fashionable Japanese women who might never wear a kimono but adore accessories like handbags and eyeglass cases made from antique textiles. Cullman is enthralled by a full-length, circa 1850 summer kimono, with an embroidered iris motif, displayed on bamboo stretchers as a wall hanging. "The Japa-

continued on page 35


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Frances Mayes, author, Under the Tuscan Sun
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S. YANAGI

RIGHT: The owner's son, Shigeyuki Yanagi, and Cullman inspect a 17th-century inkstone box in the front gallery. The screen at rear, from the same era, is one of many displayed at the shop.



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nese feel it's important to change artworks periodically so that they really can be viewed," explains Cullman. "They might have four kimonos, each exhibited in a different season."

At Art Yoshikiri, located a short walk away, Cullman sifts through what may be Kyoto's largest collection of quality wood-block prints—most of them displayed in bins. "That's very convenient for foreigners who might not have a specific artist or period in mind," says Cullman. Owner Shigekazu Wada entices her with a rare triptych by renowned wood-block artist Kuniyoshi (1797–1861), which depicts the legend of a famous 12th-century archer who was shipwrecked by a sea monster and rescued by goblins.



ABOVE: A Tsukioka Settei scroll hangs next to a Shigaraki pot in the tokonoma, or decorative niche. ABOVE RIGHT: Gold leaf ornaments a pair of Kano School screens.



"This is a place to find museum-quality screens, with commensurate prices," says Cullman.

At Gomoku-Do, perhaps Kyoto's largest antiques shop, Kenichi Kiyama, the son of the owners, greets Cullman, making her aware that a generational shift is under way at this emporium of textiles, ceramics, lacquerware and woodcraft. "They've cornered the market in the best *tansu*," says Cullman, who studies a 19th-century chest with what she calls "the most distinctive metal mounts I've ever seen." Sitting atop the *tansu* are two 19th-century bamboo baskets used for ikebana. And in front of the chest is a four-tier box with lacquered *shikishi*—poem cards—on its surface.

For screens and scrolls, Cullman visits S. Yanagi, where clients have the double advantage of being able to look

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big dipper tilt-a-whirl slingshot twister tea cups falling star mega drop cliff-hanger log jam inverter pirate ship gravitron roller coaster hurricane volt jolt lift-off scrambler mechanical bull slip zipper fireball chaos tornado wipeout olde haunted house flight to mars bumper cars


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ART YOSHIKIRI

LEFT: Shigekazu Wada's Shinmonzen-dori shop carries antique wood-block prints, porcelain and other objects. BELOW: A 19th-century triptych by Kuniyoshi depicts an archer shipwrecked by a sea monster.

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through photo albums of the shop's entire collection and then withdraw to a viewing room in the back once they make their choices. Cullman is intrigued by a pair of 17th-century screens of snow-covered pine trees—one screen showing a close-up of the trees and the other a more distant perspective of the whole forest. "This is the place to find museum-quality screens, with commensurate prices," says Cullman. "But keep in mind that even the best of these works is a bargain compared to top-level contemporary American art."





Cullman reserves her final day in Kyoto for visiting two outstanding artisans—Sayoko Eri, who works with gold leaf, and Shihoko Fukumoto, the city's leading textile artist. Meeting Eri, says the designer, is the high point of the journey, because she has just been declared a Living National Treasure, an honor accorded by the government to a handful of Japanese master artisans and artists. "Her work is a knockout—and completely unknown in the West," says Cullman. Without ever repeating a design, Eri uses intricate line patterns of gold leaf to decorate trays, spherical boxes, dolls, folding screens for tea ceremonies and, most important, the Bud-

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KYOTO SOURCES

1 **Sayoko Eri,** Gallery Togakudo Co., Ltd., Kyoto Asahi Bldg. 7F, Yanagihachiman-cho 65, Oike-dori, Yanaginobanba, Nakagyou-ku; 81-75-222-0282. *Kirikane objects*

2 **Shihoko Fukumoto,** Gallery Togakudo Co., Ltd., Kyoto Asahi Bldg. 7F, Yanagihachiman-cho 65, Oike-dori, Yanaginobanba, Nakagyou-ku; 81-75-222-0282. *Indigo-dyed textiles*

3 **Nakamura Chingireten,** Moto-cho 372-1, Yamatooji-dori, Furumonzen Agaru, Higashiyama-ku; 81-75-561-4726. *Antique kimonos, textiles and accessories*

4 **S. Yanagi,** Motoyoshi-cho 41-1, Yamatooji-dori, Shinbasi Agaru, Higashiyama-ku; 81-75-561-5676. *Antique screens, scrolls and pottery*

5 **Gomoku-Do,** Nakano-cho 236, Shinmonzen-dori, Hanami-koji Nishi, Higashiyama-ku; 81-75-541-7025. *Furniture, ceramics, lacquerware and fabrics*

6 **Art Yoshikiri,** Nakano-cho 246, Shinmonzen-dori, Yamatooji Higashi, Higashiyama-ku; 81-75-541-2989. *Wood-block prints, porcelain and decorative objects*


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SAYOKO ERI

RIGHT: The artist demonstrates *kirikane*, a technique in which thin strands or pieces of gold are cut and applied to objects using a brush. LEFT: The studio she shares with her husband, sculptor Kokei Eri.



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dhist sculptures that her husband, Kokei Eri, carves for the major temples. Fukumoto is best known for her wall hangings dyed with indigo. "Her hangings have so much depth and artistry that they really function as paintings," says Cullman. In the past Fukumoto's panels have been used as walls to create makeshift tea ceremony rooms.

Cullman will fly back to New York with a digital photo archive of the shops and artisans to show her clients and with her own small treasure trove of objects. "Whenever Japanese go abroad, they return with *omiyage*—gifts for friends," she says. "I always come back from Kyoto bearing *omiyage*." □

"Her work is a knockout—and completely unknown in the West."





SHIHOKO FUKUMOTO

LEFT: The designer admires *Morning Mist*, one of textile artist Shihoko Fukumoto's wall hangings.

ABOVE: Fukumoto, with her assistant, Toru Kishida, dips a fabric in indigo, a dyeing process known as *aizome*.


Pretend for a moment your desire
is a small pot of Dutch tea
with two sugars and a spoon.



Angling on the Aegean

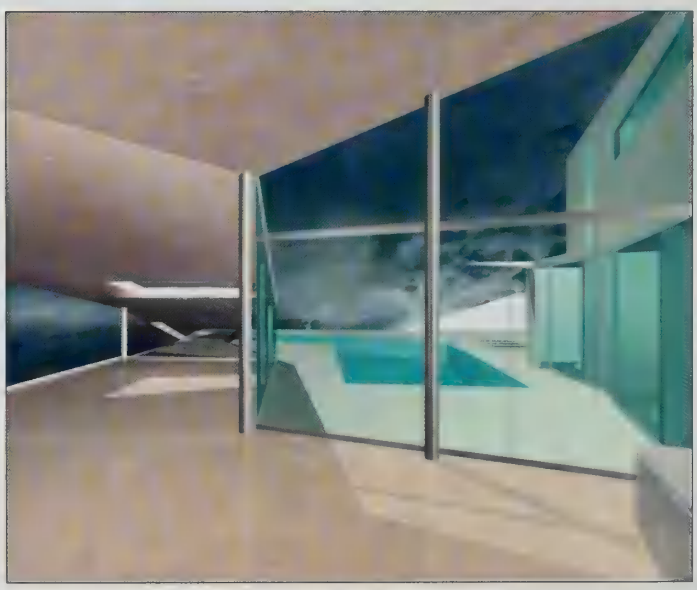
An Ancient Wonder of the World Inspires Turkey's Ramp House

Architecture by Gokhan Avcioglu of GAD/Text by Mildred F. Schmertz



"I WILL NOT BUILD THE house," the client told his architect Gokhan Avcioglu, "because I bought a yacht instead." A forgivable choice, given the pleasures of sailing along the Turkish Aegean coast to such ancient places as Bodrum, Priene and Pergamon or to the little Mediterranean ports of Kas, Finike, Antalya and beyond. But for the best of reasons, Avcioglu, the founder of Global Architectural Development (GAD Architecture) in New York, and his managing partner, Ozlem Ercil, do not in-

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ABOVE: Ramp House, so called for its sloped roof terrace, was designed by GAD Architecture for a hillside site in southwest Turkey, in the seaside resort town of Bodrum.

LEFT: Fluid living, dining and kitchen areas were to interact with the terrace and pool. The angled ceiling above the living area is broken by a skylight and a mesh extension.

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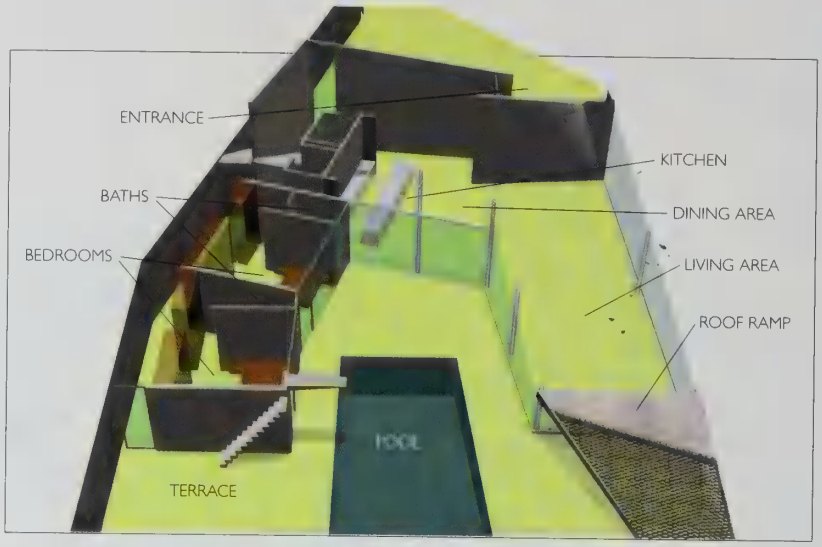
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tend to persuade another client to build something like it somewhere else. The dwelling, planned for a five-acre site in the hills west of Bodrum, is too fine-tuned to the region's landscape of low hills and distant mountains and carefully relates, in an abstract way, to the historic style of the town itself. The old port was first inhabited by the Greeks of antiquity, followed by Romans, Byzantines, Seljuks, Ottomans, Greeks again and present-day Turks. The dazzling white limestone-washed, flat-roofed buildings facing a harbor of small, brightly painted boats have remained more Greek than Turkish.



The first-floor plan. A third bedroom was to be placed above the two adjacent to the pool. The entire 4,000-square-foot space would have sweeping views of the Aegean.

In plan, the house is U-shaped and conventionally arranged, with the single-story living area wing facing southwest, the two-story bedroom wing turned to the northeast and the dining and kitchen space connecting the two. Between the wings is a terrace with a pool; a garage and space for mechanical equipment are inserted under the terrace. Except for the kitchen, Avcioglu designed no built-ins. "My program was to do the minimum and let the clients add what they wanted from their winter house and other places." The architect envisioned an almost nomad-like setting, with everything —rugs, blankets, big cushions and low tables—easily packed, moved and arranged as needed. He himself, were the house his, would have used it as a sophisticated sheltered camp-

continued on page 53

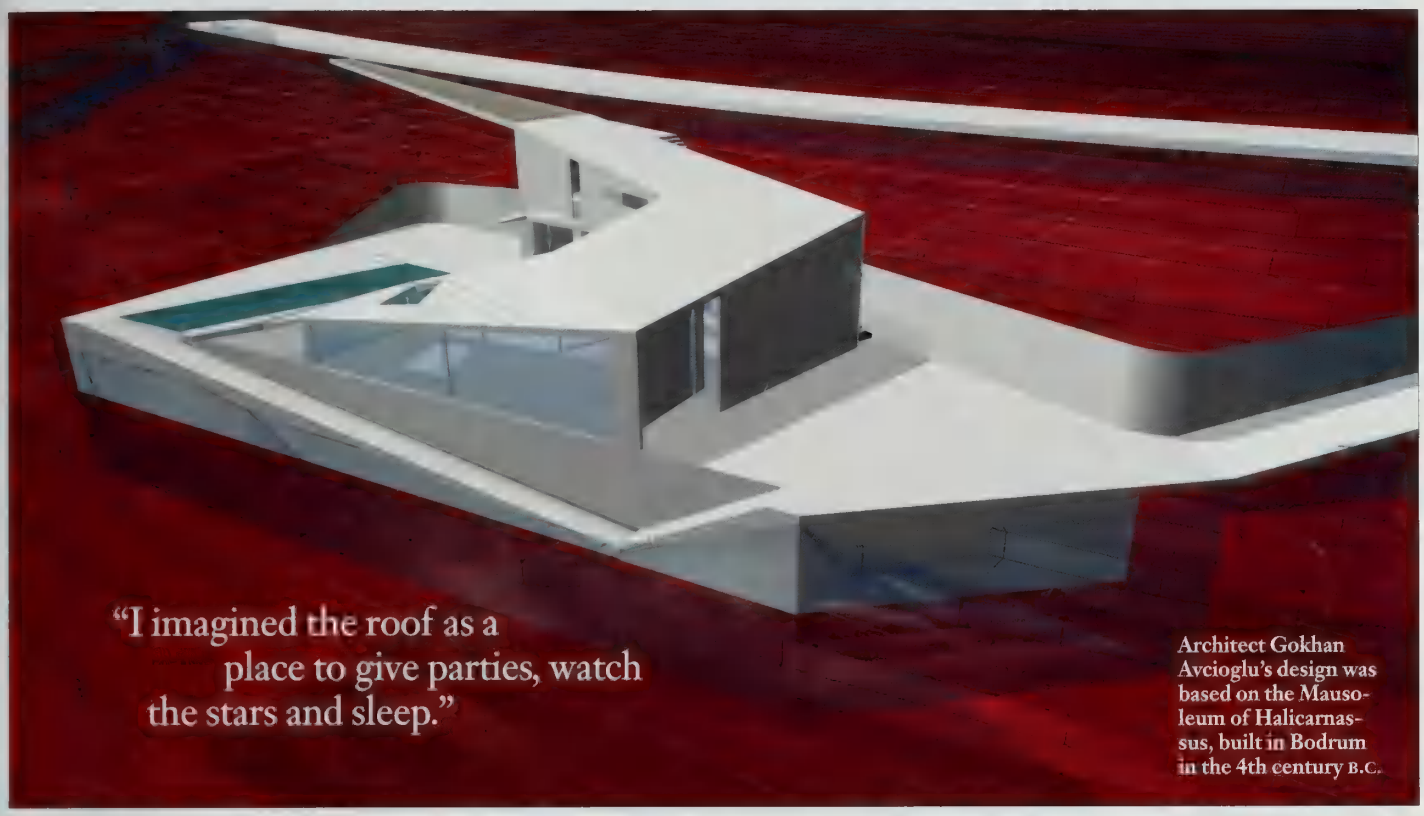
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Architect Gokhan Avcioglu's design was based on the Mausoleum of Halicarnassus, built in Bodrum in the 4th century B.C.

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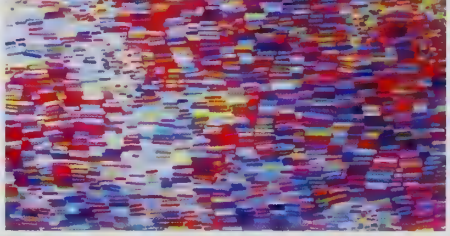
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COUVER PHILADELPHIA ATLANTA SCOTTSDALE BOSTON TORONTO DALLAS PALM BEACH BUDAPEST CHICAGO MEX

ontinued from page 48

ite in a magnificent landscape, visible nd welcomed through its huge floor-o-ceiling sliding glass windows. He and his friends "would just come with our backpacks," or so he imagines. Avcioglu's unusually beautiful computer-generated renderings are bereft of objects, except for some low white beds and four white deck chairs by the side of the pool. The house, as delineated, is a celebration of space interwoven with nature, a place at its aesthetic best only when empty. "The hot climate demands a fluid relationship between the indoor and outdoor spaces," he remarks. "The open plan of the house and the windows create a porous spatial boundary that symbolically overlaps the inner and outer worlds."

The overall form has been conceived by Avcioglu as a fragment of a typical Greek town of interconnected, continuous dwellings, the terrace of one being the roof of another, with public stairs and paths weaving along the walls and to the doors of individual residences on different levels. "You can walk on the rooftops of these towns," he notes. "The idea is very simple. In the future you can add other ramps and slopes, put up more rooms if you want or connect to other houses."

It is the conception of the roof itself as a ramp that marks the house as contemporary and singular. Avcioglu designed it as a very thin, technologically sophisticated, slightly twisted reinforced-concrete slab that, he says, "folds in ways that give it strength." It angles down from the highest point on the bedroom wing, tilts again as it turns to cross the kitchen and dining space, then changes direction once more to move gently downward to cover the living area. There, a skylight punctuates it just before the concrete membrane ends and the ramp continues to the ground as a plane of steel mesh, to allow access to the roof for the owner's collection of motorbikes. "He has many, and they would have been parked there," the architect reports. The roof, easily reached by stairs inside and on the outer wall of the bedroom wing, offers a splendid view of land and sea.

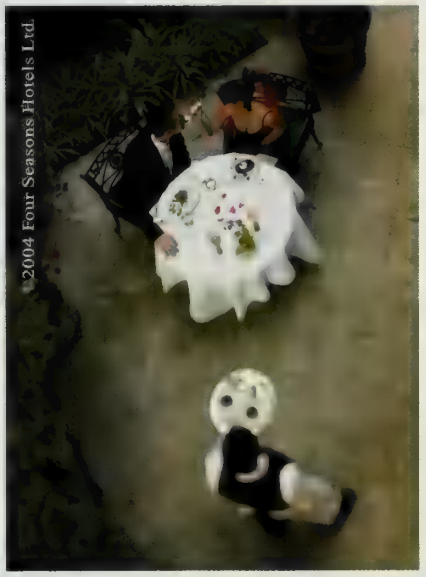
"I imagined the roof," Avcioglu explains, "as a place to give parties, watch the stars and sleep." Good reasons all, but like many architects, he is not without a grander concept. His design of the Ramp House was inspired, he says, by one of the Seven Wonders of the World, the Mausoleum of Halicarnassus, built in Bodrum around 350 B.C. and renowned for its grandeur and the splendor of its conception. Specifically, he notes that four steep staircases that bordered the monument influenced his design. The model he chose, however, was only one of many possibilities, since no archaeologist or historian knows for certain how the mausoleum's high walled podium, surmounted by an immense Ionic-columned temple, was reached.

This most famous of all tombs vanished from sight when Crusader knights, defending the town, built a still-standing medieval citadel using its stone. Excavations in the mid–19th century and later revealed a few bits of sculpture, now in The British Museum in London. Scholars of that era made studies, drawings and models of the building as described by Pliny the Elder, a Roman naturalist who lived in the first century. All are independent inventions with little agreement about means of access to the square podium base and upward to the temple or, indeed, about any other significant aspect. Nevertheless, Avcioglu's belief in the importance of carefully designing the manner of passage to, about and through a simple house is profound and true, given both his sources of inspiration—there below in the old Greek town of Bodrum and in the lofty imaginations of those Victorian scholars guided by Pliny. □

The Mausoleum of Halicarnassus was renowned for its grandeur and the splendor of its conception. Specifically, Avcioglu notes that four steep staircases that bordered the monument influenced his design.

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Designers Discover Design

Tribal Art in New Zealand





Senta Taft-Hendry has led the kind of life that most of us only read about. In the more than four decades that she has run **Galleries Primitif** in Sydney, Australia, she has visited remote villages in New Guinea and Oceania—sometimes catching a ride with missionaries and other times flying her own plane—met with tribal leaders and come back with artifacts that many Westerners have never seen. These trips have resulted in a collection of over 1,000 pieces of tribal art, ranging from ceremonial and fighting shields to ancestral masks to spirit figures (right). "Our art tends to be decorative," she says, "but everything they make has a meaning."

Her gallery is a favorite with collectors and designers as well. **Sandra Nunnerley** (above, with Taft-Hendry, left), who likes mixing primitive objects with modern art in her interiors, stops by once a year and recently purchased a shield for her own town house. "There's no one else like her in Australia," she says.

Galleries Primitif
174 Jersey Rd., Woollahra
Sydney, NSW 2025, Australia
61-2-9363-3115



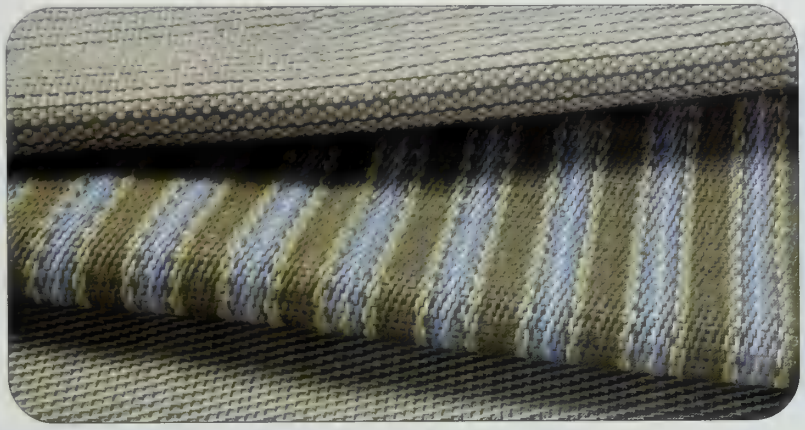
Chinese Modern

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The Circle armchair, a classic piece in Xiaoping Design's trademark Red Collection



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continued on page 58

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Turning a Page in History

Walking into **Conti Borbone** is like walking into another century. Amid the fast-paced city of Milan, the bookbindery, in operation since 1878, has held fast to its ancient traditions. Owned by founder Domenico Conti Borbone's grandchildren—Gianluca, Gabriele and Angelo Marchesi—the shop has brought back to life books belonging to popes and princes, and architects, including **Savin Couëlle** (left, looking over paper and spine samples). Books from the Art Library of Sforzesco Castle and the Ambrosiana Library have been restored by the bindery, which "people from all over Europe come to for something very special," says Couëlle. The Marchesis see to it that each book is carefully bound using the methods their ancestors used. From dyeing the leather to sewing the pages to their trademark stamp, it's "a signed work of art."

Legatoria Conti Borbone, Corso Magenta 31
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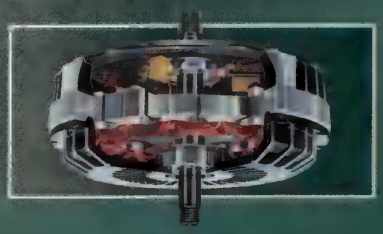
The Headlands Collection, which works indoors and outdoors, is the first fabric line from McGuire (415-626-1414). *Checks* is a herringbone pattern, and *Ottoman Weave* has a ribbed design.



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Designers Discover Design

Toronto Family Tradition



For Ireland native Bill Jackson, antiques dealing is a family affair. "My father, uncle and aunt all dealt antiques," he says. "In fact, the Jacksons are well known in Dublin antiques circles."

The legacy has been carried on in Canada: When Toronto designer **Katherine Newman** needs 18th- and 19th-century European furnishings, she heads to The Paisley Shop, run by Jackson, his wife, Terry, and their son, Shaun. Housed in a historic 1865 building and named by the original owner, the shop includes The Paisley Garden (above), a showroom with "porcelain and decorative accessories, often having an element of whimsy," Newman says. "It's truly Toronto's best."



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Monica Hernandez and Fernando de Haro at Eclectica Diseño

An Eclectic Pick in Mexico

After visiting **Eclectica Diseño**, architect **Fernando de Haro** looked at onyx in an entirely new light. The Mexico City shop, run by designer Monica Hernandez, is filled floor-to-ceiling with objects ranging from cylindrical light fixtures (right) to pots inspired by pre-Columbian forms to wall hangings that are all crafted, in her two workshops, of white onyx.

"Eclectica's work can be very diverse," says de Haro, who, aside from buying the ready-made onyx accessories, commissions pieces from Hernandez. "We work together to come up with designs that will fit our clients' needs. She never says no to a new idea," says the architect, adding, "or a crazy one."



Eclectica Diseño
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Rug purveyor Martin Patrick Evan opens the doors to its first New York showroom.

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"**Martin Patrick Evan** makes very beautiful rugs and has produced extraordinary ones for us," says **Mariette Himes Gomez**. Designers can now visit the company's first New York showroom (right), where they can choose from rugs in Neoclassical patterns to 1920s geometric to retro-modern. Or they can design their own, using fibers such as worsted wool, silk, linen, cashmere or mohair.

Martin Patrick Evan, D&D Building, 979 Third Ave. New York, NY 10022; 212-421-8011



continued on page 118

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Spirit of the Portuguese

Eighteenth-Century Furniture Embarks on Flights of Fancy

By Wendy Moonan

PORTUGUESE FURNISHINGS of the 18th century are bold, quirky, inventive and unlike those of any other country. They have their own national flavor. The pieces often boast elaborately turned legs and energetic carving, pierced-metal decorations and unpredictable combinations of other styles.

The country's legendary seafarers were traveling the seven seas by the 15th century, establishing colonies on four continents. They returned to Lisbon with lacquer from the Orient, Brazilian jacaranda and mahogany, Indian rosewood, West Indian satinwood, African ebony—and lots of new ideas.





LEFT: *Hall Chair*, circa 1720. Jacaranda and embossed leather; 53½" x 24". Original paint adorns a chair. John King, London.

Desk/Dressing Table, early 18th century. Lacquered wood and gilt; 33⅞" x 44". A piece made for royals. J. Andrade, Lisbon.

"Portuguese antiques are a mixture of vigorous carving and strange influences, sometimes Asian, sometimes Spanish or English," says Christopher Gibbs, an antiques dealer in London. "The Portuguese like wood, and they show off its qualities by torturing it. You get exuberant carving."

Gibbs is currently selling an eight-foot-tall Portuguese secretary with a wildly swooping serpentine cornice that resembles a bird in flight. Made of mahogany, it has an intricate cresting on top and carved doors, as well as pierced, gilded escutcheons.

"Portuguese furniture is not as perfect as the models that inspire it, but you can see it has a European cultural preparation," says José Mário Andrade, a Lisbon dealer for the past 19 years. "It always has a

continued on page 70

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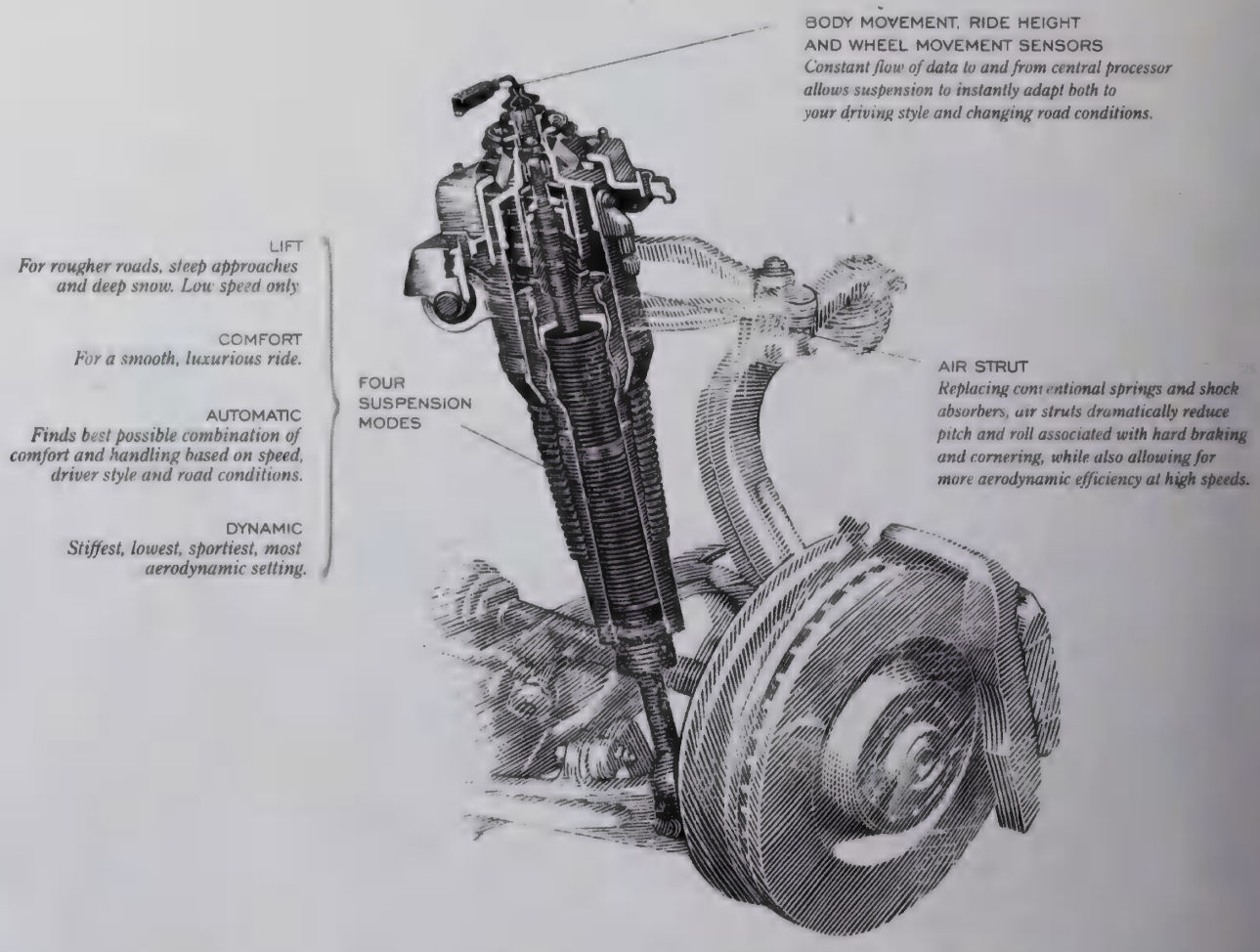


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The Audi A8 L.

Audi

continued from page 66

certain spirit and originality."

Andrade continues, "Portuguese craftsmen were open to the new and the unfamiliar, which is why you sometimes see odd combinations. A chair, for example, may have French feet and an English back." For many collectors, this is part of the appeal.

With the exception of furniture commissioned by the church or crown, most 18th-century Portuguese furniture is not signed. Sometimes pieces are marked with the initials of a nobleman's country house.

In one of the two Lisbon stores owned by José Mário Andrade and his brother, João, is a circa 1760 rosewood commode that was reportedly commissioned by the Duke of Aveiro. The piece's sides have carved panels. Pilasters on the corners sport scrolls and vegetal motifs. The convex front has more carved decorations. The proportions are perfect.

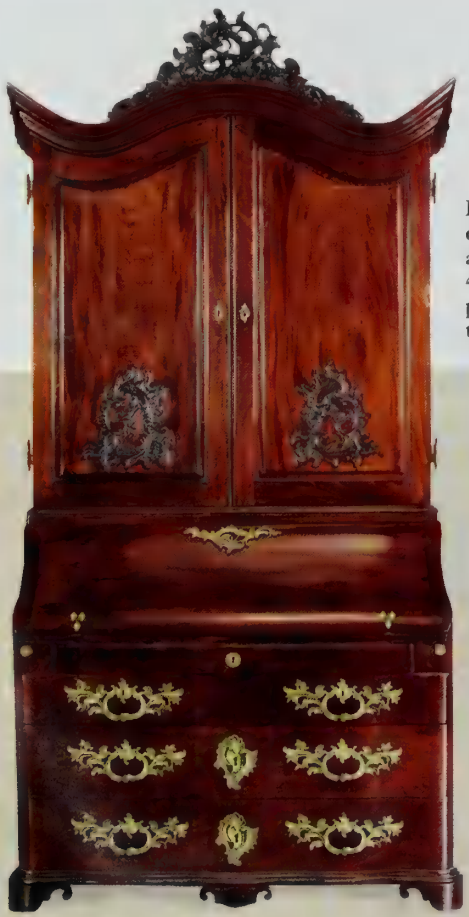
"My commode is generally considered the most important Portuguese one ever made: It was surely designed in a Lisbon atelier by an experienced artist who was aware of the latest European fashions," Andrade says. "We never put it up for sale because it's an emblematic piece. Experts and collectors make pilgrimages to see it."

The Los Angeles shop Quatrain has an example of early-Baroque Portuguese style: a hall table in mahogany and rosewood with brass fittings and extravagant turning. The bulbous baluster legs feature turned spirals, flattened balls and thin disks—a Portuguese interpretation of 17th-centu-

continued on page 76



***Armchair*, circa 1700–50. Painted and parcel-gilt wood and chenille; 59½" x 30". A Rococo vasiform chair. Ed Hardy, San Francisco.**



LEFT: *Secretary*, 18th century. Mahogany and gilt brass; 95⅛" x 49⅛". An unusual serpentine cornice. Christopher Gibbs, London.



***Hall Table*, 18th century. Rosewood, mahogany and brass; 33½" x 66¼". Brass fittings mark an ornate table. Quatrain, Los Angeles.**

Art Across America

As part of a continuing series presented by **Fireman's Fund Insurance Company**, Art Across America provides the art lover with a city-by-city guide to the most intriguing galleries in town. This month's destination: Chicago.

Chicago's River North district holds the highest concentration of galleries in this art-loving town—nearly 30 within just a few blocks. The area offers a fascinating mix of both international and local art.



(1) Ahron Zygman and Nancy Voss exhibit a range of 17th- to 20th-century masters including the Renaissance, the Impressionists and the Belle Epoque, as well as globally recognized contemporary artists, at **ZYGMAN VOSS GALLERY**. Rembrandt's model for his "Three Heads of a Woman," dated 1637, is his wife. This original etching is printed in black ink on white paper, and bears the coat of arms of Amsterdam. Pablo Picasso's "The Spanish Lady" linocut is dated 1962. *222 West Superior Street, (312) 787-3300, zygmanvossgallery.com*



(2) **ZG GALLERY** focuses on contemporary art by national and local emerging artists in styles from photorealism to abstraction and minimalism. Owners Myra Casis and Meg Sheehy opened the space in 2002 to show diverse pieces with the common thread of new ideas and fresh approaches. Martina Nehrling's paintings are composed of short vertical or horizontal marks banded and grouped together across the picture plane. She describes her paintings as "slippery," because the many separate brushstrokes tend to "spontaneously reorganize themselves." *300 West Superior Street, (312) 654-9900, zggallery.com*

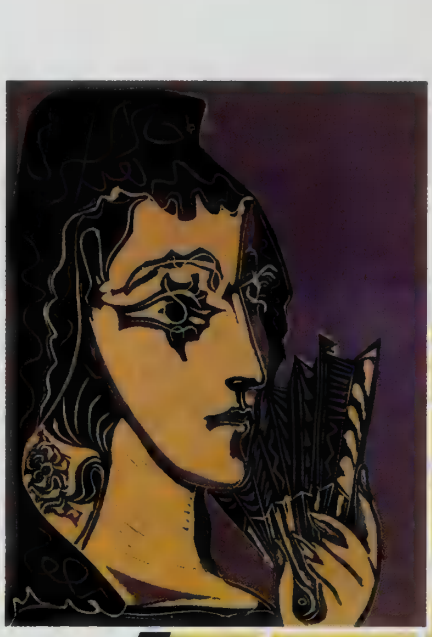
(3) In Chicago for more than two decades, **DOUGLAS DAWSON GALLERY** offers ancient and historic non-Western art, including tribal textiles, sculpture, ceramics and furniture from Africa, Oceania and the Americas. "The success of any gallery, tribal or contemporary, is the ability of the owner to sell his or her eye, editing and enthusiasm for a given artwork," says Dawson. A primary platform is African ceramics, both vessels and sculpture, such as an earthenware beer vessel that is 20th-century Zulu culture from South Africa, and a 19th-century Japanese Ainu culture robe made of hemp and cotton. *222 West Huron Street, (312) 751-1961, douglasdawson.com*

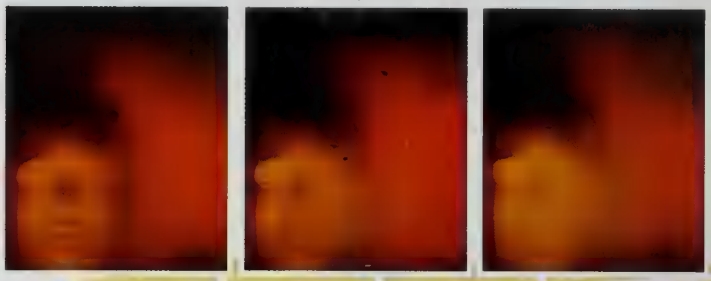


TOP TO BOTTOM: Rembrandt's "Three Heads of a Woman" at Zygman Voss Gallery; "Wigs & Plus" by Martina Nehrling at Zg Gallery; earthenware beer vessel at Douglas Dawson Gallery.

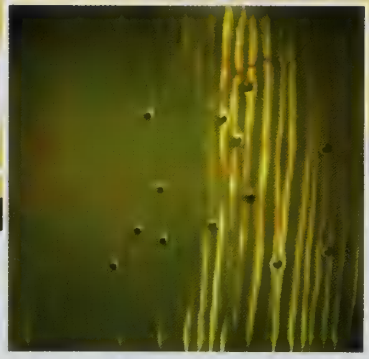
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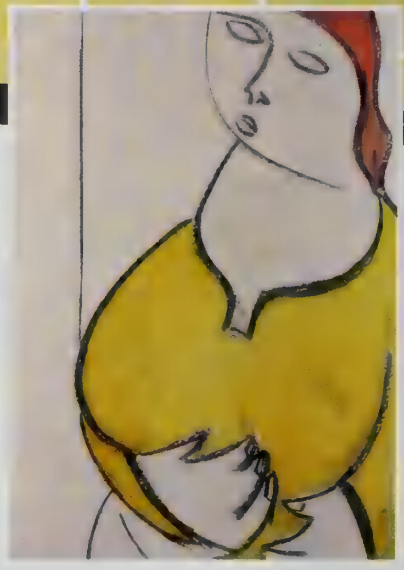
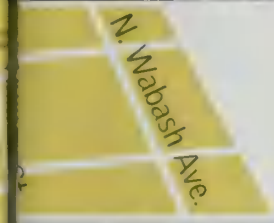


Illustration by Annie Rudden

CLOCKWISE FROM TOP LEFT: "The Spanish Lady" by Pablo Picasso, Zygman Voss Gallery; "Self-No Self (Light II)" triptych by Sandra Sunnyo Lee at Andrew Bae Gallery; "Procesión (Rio Escondido)" by Gabriel Figueroa at Aldo Castillo Gallery; a selection from Maribel Portela's "Of Rites and Gatherers" series, Aldo Castillo Gallery; Keysook Geum's "Black Jacket," Andrew Bae Gallery; Albert Louden's "L 68" at Judy A Saslow Gallery; Margaret Evangeline's "Yellow #3," Byron Roche Gallery; hemp and cotton robe, Hokkaido, Japan, Douglas Dawson Gallery.

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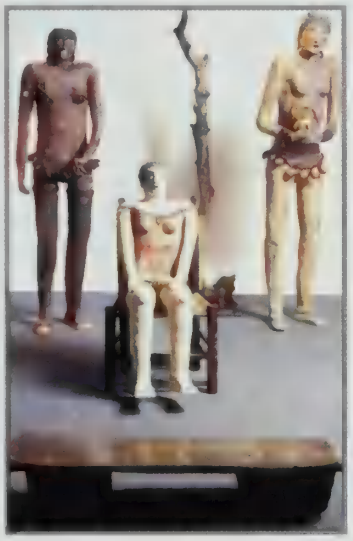




④ **ALDO CASTILLO GALLERY** features international art with an emphasis on Latin America, promoting both established and up-and-coming talent in media from painting, sculpture and photography to installation and works on paper. Mexican photographer Gabriel Figueroa's black-and-white images are powerful evocations of Mexico's rural past. His work echoes two points: the accentuated interior lighting and non-realist perspectives found in German Expressionism films, and compositions with Renaissance principles. Also a renowned cinematographer, Figueroa was nominated for an Oscar® in 1964. *233 West Huron Street, (312) 337-2536, artaldo.com*

⑤ The artists shown at **BYRON ROCHE GALLERY** share Roche's interest in the materials and process used to create the pieces, as well as in work that interacts with the viewer's eye through optical effects. New York-based Margaret Evangeline is known for her large-scale paintings on abraded aluminum, which play on the retina to produce a panorama of dazzling effects—changing dramatically as they are seen from the slightest change in angle and light. She describes her newest pieces as "set intentionally adrift on a Rorschach-like sea of paint and smooth aluminum, then interrupted by holes." *750 North Franklin Street, (312) 654-0144, byronroche.com*

⑥ **JUDY A SASLOW GALLERY** is dedicated to outsider art (loosely defined as intuitive, self-taught and visionary) in addition to an interesting mix of ethnographic work and jewelry. Albert Louden explains his drawings as "internal landscapes"—images of people based on reality, but also extensions of what he sees in his mind. Louden creates with oils, pastels, acrylics and watercolors, all of which he taught himself to use. *Raw Vision* magazine lauded Louden as "the outsider who was allowed in." While best known for its outsider art, the gallery is now showing contemporary pieces. *300 West Superior Street, (312) 943-0530, jsaslowgallery.com*



⑦ For more than 20 years, gallery owner Andrew Bae has been introducing contemporary art from Asia, most recently through **ANDREW BAE GALLERY** in Chicago. Korean-American painter Sandra Sunnyo Lee explores the universal energies that are transmitted through the human figure, and is inspired by the Buddhist tenet "form is emptiness, and emptiness form." These calm yet powerful "energies" practically bound off of her canvases. Keysook Geum's background as a costume designer translates to her sometimes-wearable sculpture, which she makes by weaving ribbon-covered wires. *300 West Superior Street, (312) 335-8601, andrewbaegallery.com*

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Mirror, attributed to Luigi Chiari, late 18th century. Painted and gilded wood and glass; 66⅞" x 32¼". J. Andrade, Lisbon.

continued from page 70

ry Flemish style and English furniture of the William and Mary period. Craig Wright, Quatrain's owner, found the table at an auction in Europe.

London dealer John King has a very rare pair of tall Portuguese hall chairs from about 1720. Made of jacaranda, the chairs retain their original embossed and painted leather seats. They have thick, curved legs and hoof feet.

"You feel a slight colonial influence here," King says. "The chairs were probably made for a rich person in the colonies. You don't get quite the elegance or coloring of an English chair, but you do get real whimsy."

King picks out the motifs. "A shell at the crest morphs into a stylized face that looks like an American Indian with a headdress," he says. "The cartouche in the center depicts a woman flanked by people with dolphin tails, leafy decorations and stylized birds. Portuguese furniture is full of surprises."

California antiques dealer Therien & Co. has a magnificent late-18th-century chestnut cupboard in two sections in its San Francisco shop. The top is a china cabinet with an overhanging molded cornice, two geometric-paneled doors and a fitted interior; the lower part includes paneled drawers flanked by grotesque masks.

"The very best classic Portuguese furniture is Baroque," says Therien's Robert Garcia. "This cabinet has wonderful high-dimensional carving. Stylistically, its closest relation is Spanish, but the Portuguese always did things differently."

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BELOW: *Settee*, circa 1775–1800. Walnut; 40⅞" x 66⅞". A carved chairback settee has a caned seat. Manuel Castilho, Lisbon.



RIGHT: *Cupboard*, circa 1780. Chestnut and iron; 90½" x 66". An example of late-Baroque carving. Therien & Co., San Francisco.



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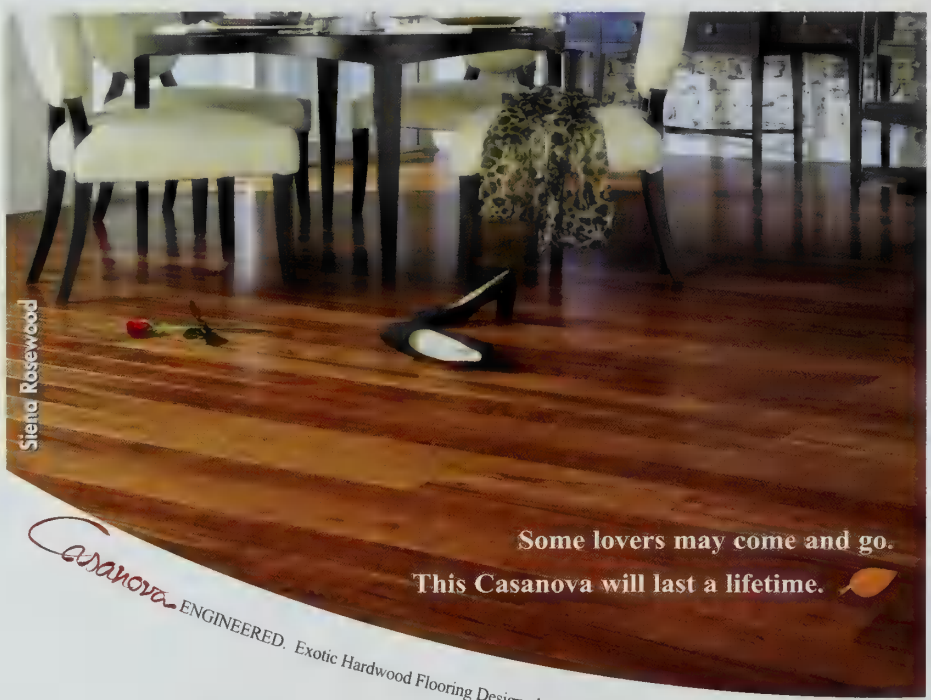
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continued from page 76

Garcia explains why such furniture is so popular in the American West. "It has the same vocabulary as Spanish furniture, which is why it fits so well with California and Southwest architecture. It looks at home."

The 18th century was Portugal's golden age. "During the reign of Dom João V [1706–1750], the royal court became among the most brilliant in Europe," says Jay A. Levenson, director of the Museum of Modern Art's International Program, who served as guest curator for "The Age of the Baroque in Portugal" at the National Gallery of Art in 1993. Portugal was unbelievably rich. Gold as well as diamonds and sugar poured in from Brazil, silks came from China, ivory arrived from Africa, and precious stones came from India and Ceylon. The king imported architects, artists, goldsmiths and craftsmen from Italy, France and Britain to train local artisans. Lisbon was called "the new Rome."

By the mid–18th century, Rococo features begin to seep into the country's robust late-Baroque forms.

San Francisco dealer Ed Hardy has a pair of massive upholstered Rococo armchairs from this period. Nearly 60 inches tall, they have backs shaped like waisted vases, with scrolling openwork and a carved shell on top. The legs have ball-and-claw feet. The chairs are decorated with parcel-gilt accents. "They're palace-size, which is rare in Portugal," Hardy says.

Lisbon dealer Manuel Castilho currently has a fine carved walnut settee. "It's based on a Chippendale model, but all the details of the carving are different," he says. "English carving is stiffer and more formal. The way the Portuguese carve the backs is more expressive, and the carving of the flowers is sweeter."

It is hard to characterize Portuguese 18th-century furnishings, because they are so varied. Serious collectors would do well to visit the Ricardo do Espírito Santo Silva Foundation in Lisbon. Located in the old Azurara palace, the foundation's museum is decorated like an 18th-century aristocratic house. The foundation also runs a school that trains craftspeople in traditional design, cabinetmaking, artistic metalwork, bookbinding and making Arraiolos needlework carpets. Like João V, you can commission the suites of your dreams. □

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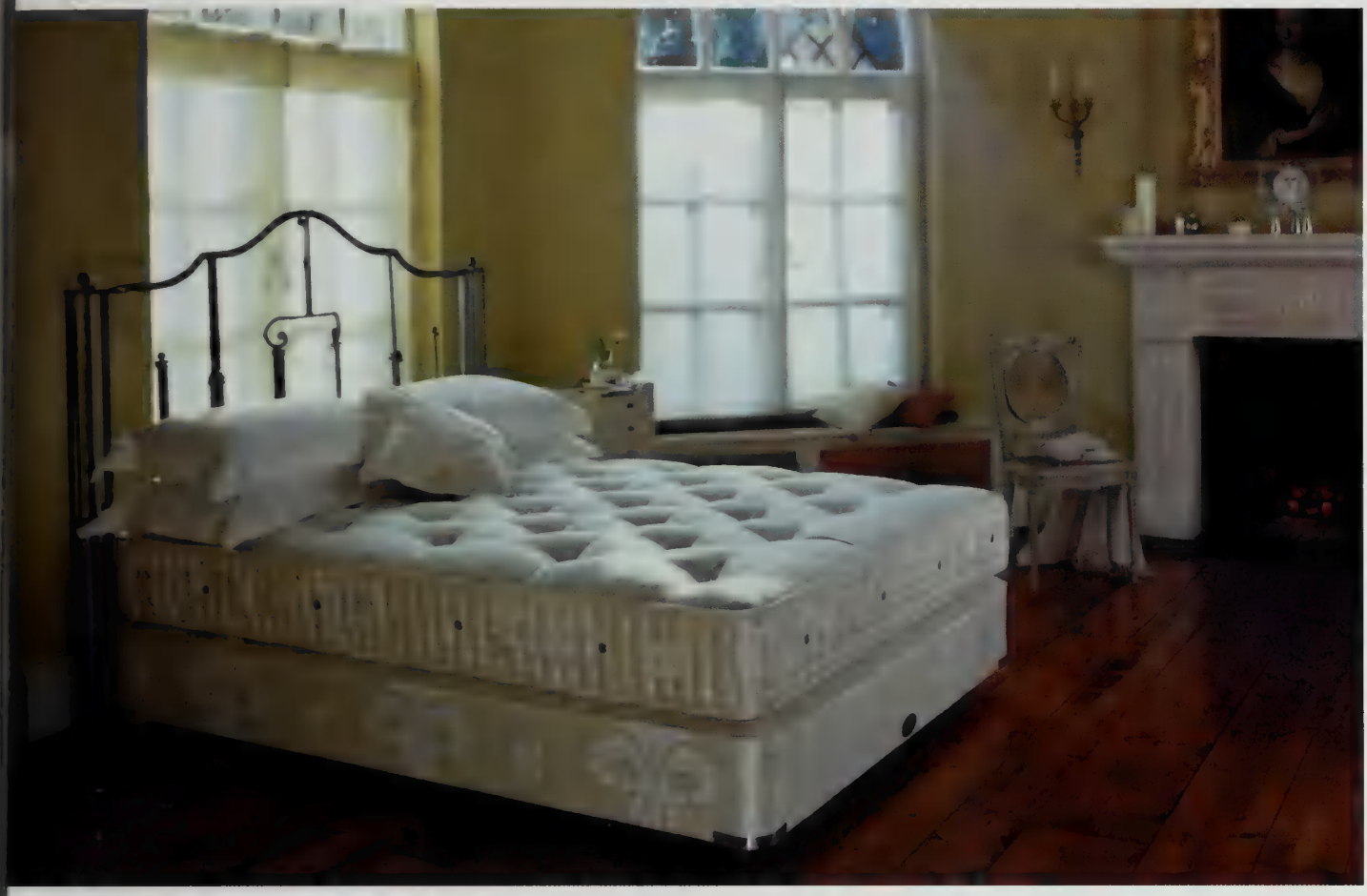
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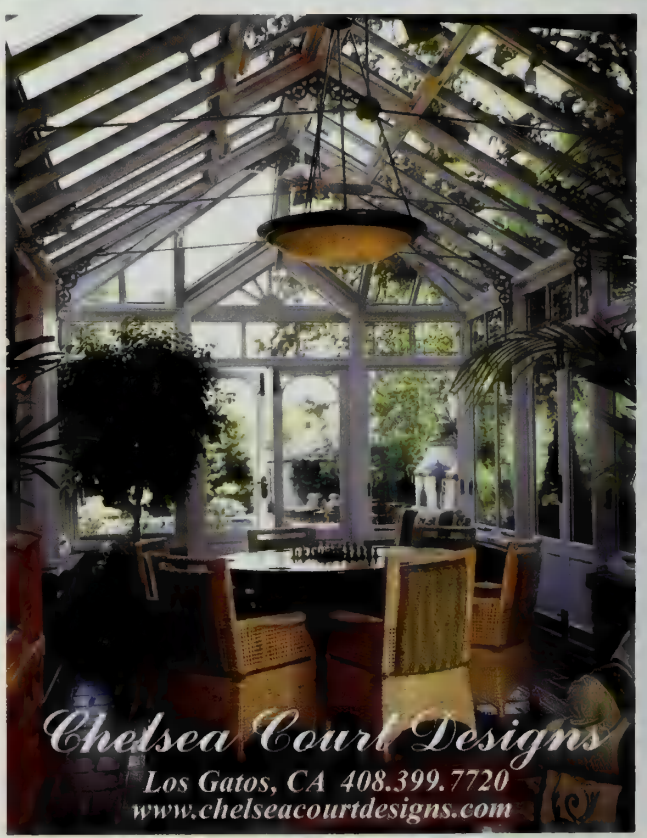
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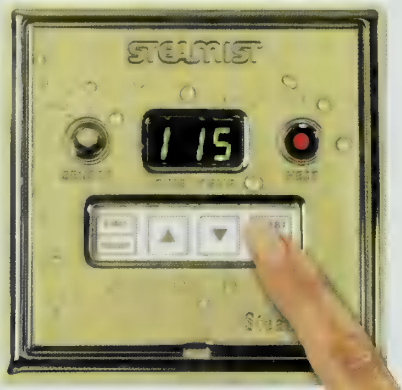
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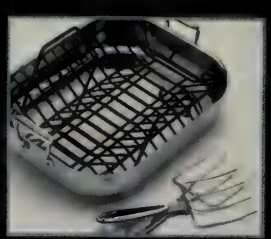
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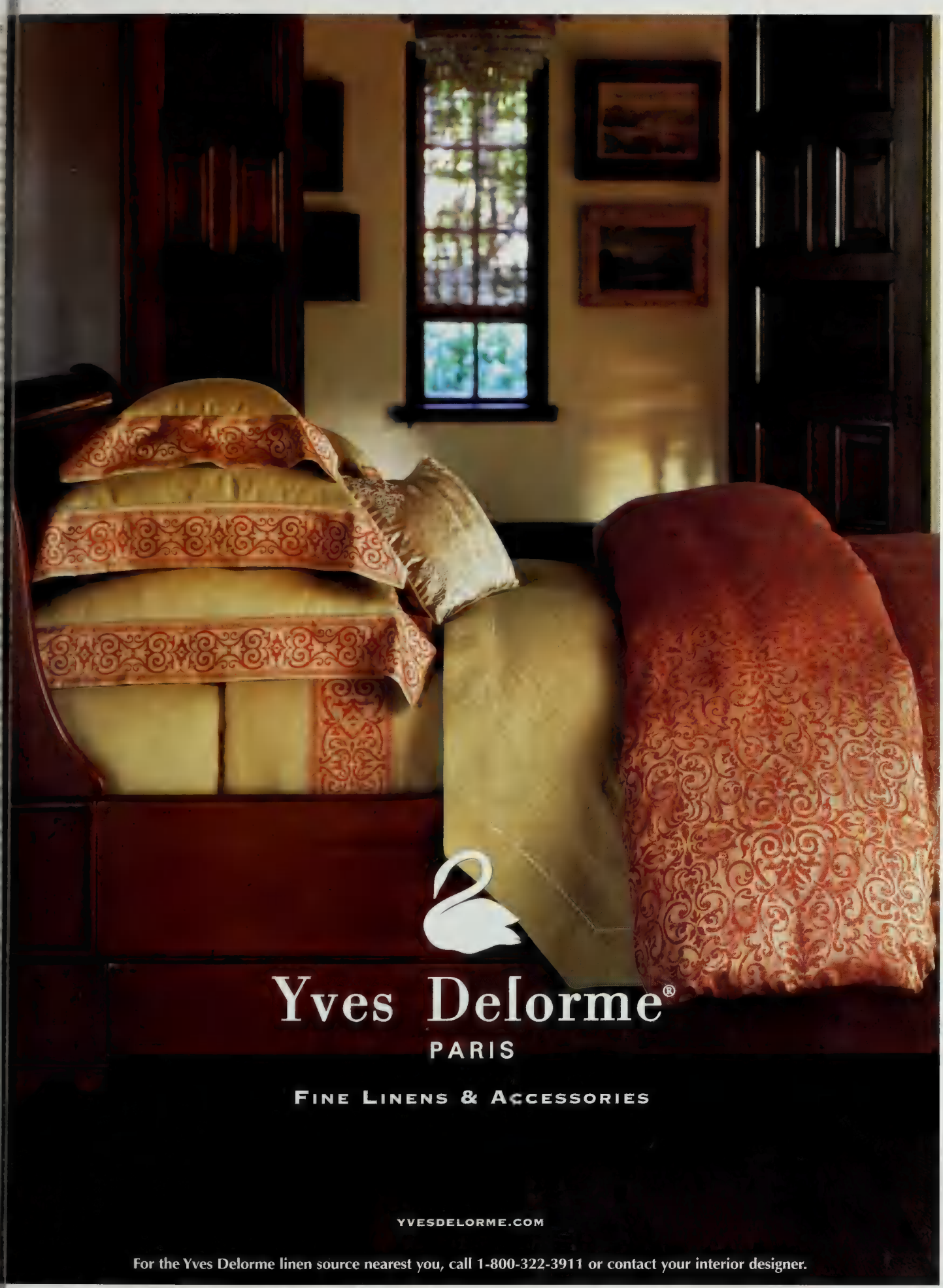
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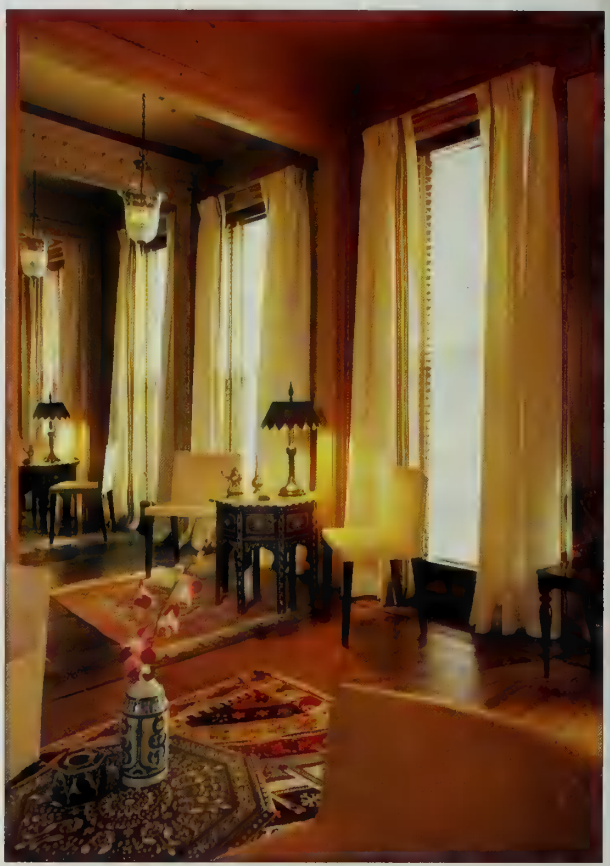
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New Zealand, New York City, Montana, Houston, Palm Beach...

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Four-Story Town House with Period Details

Built in 1853, a four-story brick town house in Manhattan's Hell's Kitchen (*AD*, February 1999) was redone by the owner, Tiffany's design director John Loring, with designer Benjamin Sinclair Quinn. New cherry floors complement the cherry-and-steel staircases. An alcove (right) with a mirrored wall is located near where the front door once was. Other spaces include four bedrooms, a study (below) and three marble baths overlooking the garden. $3.6 million. *Call 212-371-8200.*

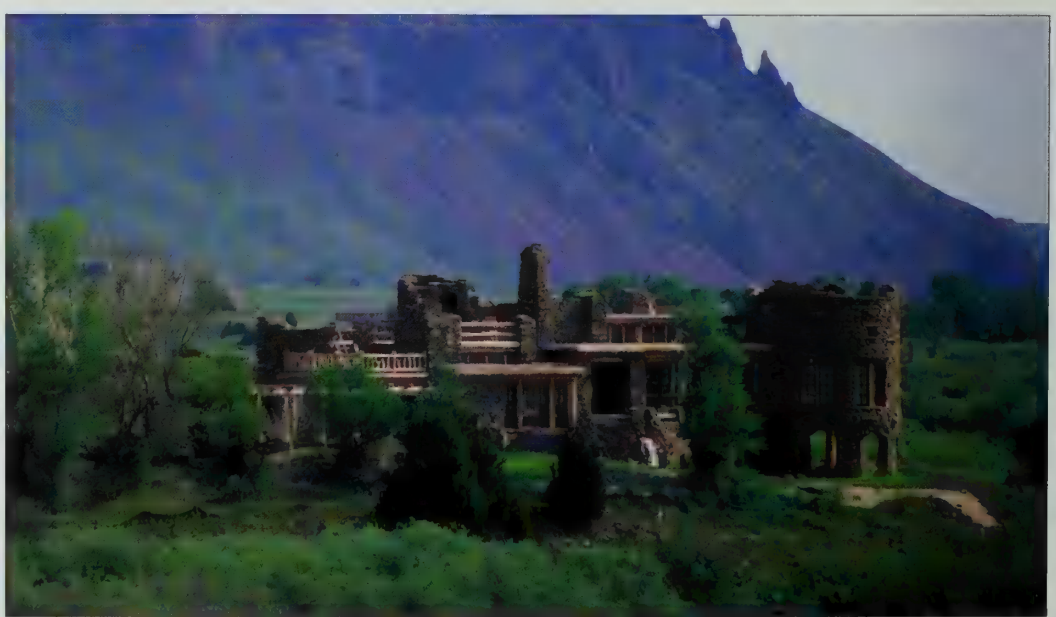




MONTANA

Rustic Ranch Mirrors Nature

In Dillon, Montana, Running Water Ranch occupies 5,500 acres, which feature a trout stream, and mountains and forests inhabited by elk and deer. The 10,500-square-foot house was built from 1,400 tons of indigenous stone, with log accents. Reclaimed-elm doors and cabinetry are joined by countertops of Moroccan stone with fossil inclusions. There are four bedroom suites; the master suite has a wet bar and a theater. Also on hand are a pool, a spa, a sauna and an outdoor hot tub. $12 million. *Call 406-587-3090.*



continued on page 88

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HOUSTON

Texas Château an Homage to 18th-Century France

A four-bedroom residence in Houston is a testament to the can-do Texas spirit. In 1966 a Houstonian traveling in France saw an 18th-century château and decided that he wanted the same thing for himself. He had a house designed that was inspired by what he had seen, with all the materials shipped from Europe. Then he brought in French craftsmen to assemble the château. Aged Italian marble flooring was put in, as were two chandeliers that are believed by some to have once hung in the Moulin Rouge. There is a grand ballroom with a coffered ceiling, a billiard room and a domed vestibule. $9.5 million.
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PALM BEACH Apartment by Architect Charles T. Young





Designed by architect Charles T. Young, a top-floor apartment is located in Palm Beach's Biltmore building. The 1,990-square-foot residence, with expansive views and hardwood accents, is intended to evoke the feeling of the yachts that ply the Intracoastal Waterway below. Passing through the entrance hall, one comes to the large living area (above right); like the master bedroom (above), it has marble floors. Columns line the dining area, and the kitchen is equipped with custom cabinetry and granite countertops. Bronze-and-etched-glass doors divide the public spaces from the private ones. Amenities include a built-in stereo system that extends throughout the apartment. In addition, residents of the Biltmore have access to private deepwater dockage, a private oceanfront beach club with a restaurant, two tennis courts, an Olympic-size swimming pool and saunas, an exercise room and concierge services. $2.3 million.
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continued on page 90



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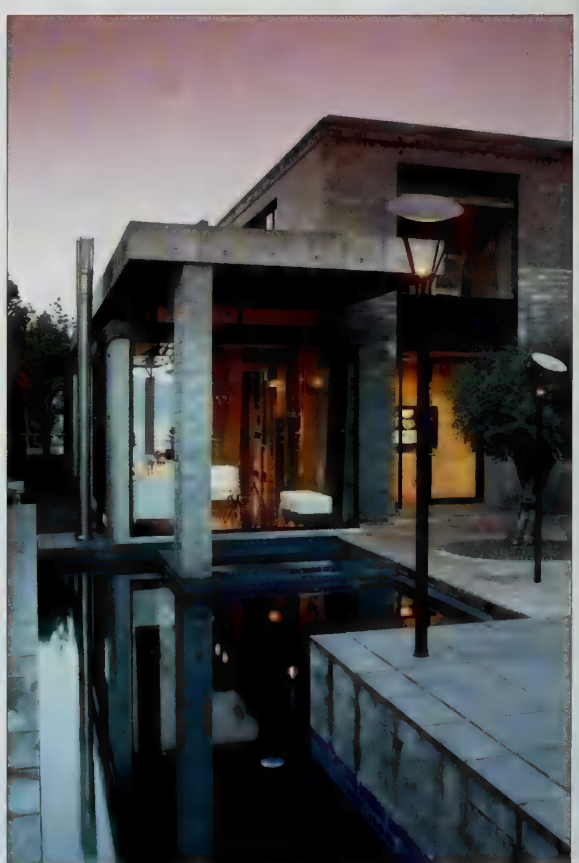
VERMONT Federal House and Barn



A 50-acre estate in Barnard, Vermont, Three Century Farm ranges over woodlands and pastures with stone walls and split-rail fences. The centerpieces are the 8,700-square-foot Federal main house, built in 1794 and carefully restored and added on to, and the adjoining three-story barn with equestrian facilities. There are six bedrooms in the main building, as well as antique details such as the double doors in the entrance hall. The modernized kitchen has a prep island and a wood-burning stove. Other areas include a dining room with a paneled chimney breast, a library with built-in bookcases, and a great room. $2.3 million. *Call 802-457-4977.*

NEW ZEALAND

Clifftop Modernism by the Sea near Auckland



The Congreve House is situated in Takapuna, a suburb of Auckland, New Zealand. The two-level 1994 structure, inspired by Italian Neo-Rationalism, Le Corbusier and the De Stijl movement, is the work of architect Pip Cheshire and combines concrete, concrete brick and expanses of glass. Set on a cliff above the Hauraki Gulf, the 11,000-square-foot house has high ceilings, an entrance gallery with a grand staircase, a theater, a library, and a concealed stair leading from one of the four bedrooms. Along with a terrace, a barbecue area, a seven-car underground garage, an infinity-edge reflecting pool and a heated swimming pool with a spa, it boasts views of St. Leonard's Beach. $4.9 million. *Call 64-9-302-2209.* □



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In a remarkable turn of events, arguably one of the strangest in the history of cosmetics, women across the country are putting a stretch-mark reducing emulsion called StriVectin-SD® on their face to diminish fine lines, wrinkles and crows' feet. And, if consumer sales are any indication of a product's effectiveness, StriVectin-SD is nothing short of a miracle. Women (as well as a growing number of "Boomer" men) are buying so much StriVectin-SD that finding a tube at your local cosmetic counter has become just about impossible. Has everyone gone mad? Well… not really.

Scientific Breakthrough or Dumb Luck?

Although StriVectin-SD was already backed by clinical trials documenting its ability to visibly reduce the depth, length, discoloration and roughness of existing stretch marks, the success of StriVectin-SD as an anti-wrinkle cream was "dumb luck," says Gina Gay, spokesperson for Klein-Becker®, StriVectin-SD's exclusive distributor.

"When we first handed out samples of the StriVectin formula to employees and customers as part of our market research, the sample tubes were simply marked 'topical cream' with the lot number underneath," Ms. Gay explains. "As the samples were passed to friends and family, the message became a little muddled and some people used this 'topical cream' as a facial moisturizer. As we began to receive feedback from users, like 'I look 10 years younger' and 'my crows' feet are gone,' we knew we had something more than America's most effective stretch-mark reducer. The point was driven home as store owners began reporting that almost as many people were purchasing StriVectin as an anti-wrinkle cream as were buying it to reduce stretch marks."

Dr. Daniel B. Mowrey, Klein-Becker's Director of Scientific Affairs, says, "Clearly, people were seeing results, but we didn't have a scientific explanation as to why this wrinkle-reduction was occurring. However, based on the incredibly positive reports, I started using it myself — applying StriVectin to my face after shaving." Dr. Mowrey adds, "On a personal note, my wife tells me I haven't looked this good in years."

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo, on "photo-aged skin" was presented![1,2] "As luck would have it," Dr. Mowrey states, "the wrinkle-reducing oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream." In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in wrinkle depth, length, wrinkle volume, and skin roughness for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution thickened skin nearly 1.5 times faster than retinol, and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

A smoother, younger complexion, less irritation, fewer wrinkles, and faster results — all without expensive (and painful) peels, implants or injections.

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Dr. Nathalie Chevreau, Director of Women's Health at Salt Lake City based Basic Research®, exclusive distributor for Klein-Becker, explains, "Many researchers believe less invasive cosmetic alternatives are better than Botox®* [sometimes referred to as Botox® Cosmetic]†. That's because topical creams and gels offer gradual, continual results, while the effects of injections, facial peels, and dermabrasions wear off… in fact, you'll never look better than you do shortly after the inflammation and redness subside. Not one bit better."

"Furthermore," Dr. Chevreau continues, "Botox has been approved by the FDA for an extremely limited use — the tiny little space of deep furrows between the eyebrows (called glabellar lines) — and can cause side effects such as 'headache, temporary eyelid droop, and nausea.' While StriVectin was not designed to eliminate the deep glabellar lines targeted by Botox, the proprietary StriVectin complex has been shown to significantly reduce the appearance of fine lines and facial wrinkles (including crows' feet) that can add 10-15 years to your appearance… the type of fine lines and wrinkles Botox treatments leave behind."

In other words, StriVectin-SD helps give you a youthful, healthy, glowing complexion faster than retinol, far superior to vitamin C, and without irritation, needles, or surgery.

So, if you see someone applying an anti-stretch mark cream to their face, don't think they've gone off the deep end… they may be smarter than you think.

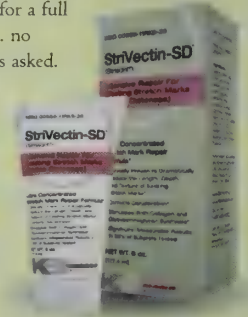


Having a Hard Time Finding StriVectin-SD®?

If you've been searching for StriVectin-SD you already know it's become almost impossible to find. Don't bother with Neiman Marcus, they don't have it…Your best bet are SEPHORA shops, PARISIAN, Lord & Taylor, bloomingdales or Saks 5th Avenue (they always try to keep it in stock) or, believe it or not, the pregnancy section of your local GNC or high-end supplement retailer. To be absolutely sure, you can order StriVectin-SD directly from Klein-Becker at:

1-800-513-3089
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Since StriVectin-SD was designed as a stretch mark reducing formula, it comes in a large, 4 ounce tube. At $135.00, StriVectin-SD is not cheap… but when used as a wrinkle remover, one tube will last approximately 6 months. By the way, StriVectin-SD is backed by Klein-Becker's money-back guarantee. StriVectin-SD doesn't make your skin look younger, healthier, and more vibrant, simply return the unused portion within 30 days for a full refund… no questions asked.



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Study References:
[1] PO438 "Relevance of antiwrinkle treatment of a peptide: 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology (60 subjects, 4 mos.)
[2] PO179 "Pentapeptide offers improvement in human photoaged facial skin." 20th World Congress of Dermatology (204 subjects, 14 weeks).

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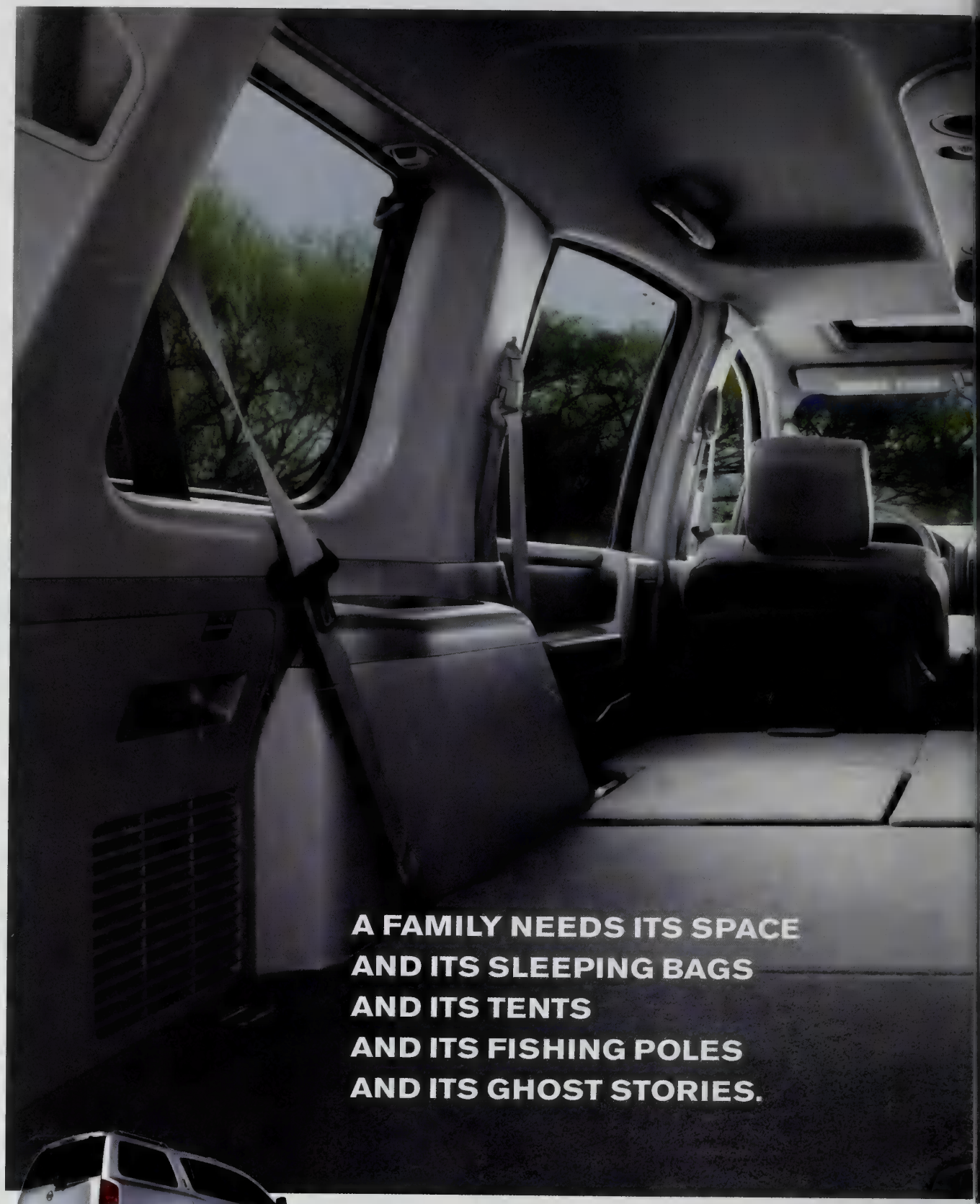
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Reinterpreting the Classics

AN IDYLL IN THE DOMINICAN REPUBLIC DRAWS ON POETIC PRECEDENTS



Architecture by Jaquelin T. Robertson, FAIA
Interior Design by MAC II
Landscape Design by Deborah Nevins
Text by Joseph Giovannini
Photography by Steven Brooke

In the Dominican Republic, a Palladian-influenced beachfront house was designed by architect Jaquelin T. Robertson. ABOVE: A cupola sits atop the entrance, which has arched doorways on axis with a tropical garden. RIGHT: An elevated portico spans the rear of the grand salon, a centrally located, freestanding structure.





Designer Mica Ertegun arranged the colonial-inspired interiors. OPPOSITE: For the grand salon, she created a pair of hexagonal mirrors and an octagonal table. The two inlaid rosewood tables are from the 17th century. Scalamandré floral armchair and sofa pillow fabric.

ABOVE: A stone table and pots mingle with wicker furnishings on the portico of the grand salon. "It's the main porch of the main building, the primary outdoor public living space," Robertson says. The locally mined coral stone was also used for the columns, piers, walls and floor.

Jaquelin T. Robertson, a Yale graduate twice over who worked as an architect and planner with such luminaries as New York mayor John Lindsay and the Shah of Iran, is one of New York's more worldly architects. But his voice warms, edging even into excitement, as he recalls Alice tripping through the rabbit hole. His mother read and reread the book to him as a child, and he encountered the story again as a Rhodes scholar in Oxford, where he studied politics and philosophy.

Designing space is a kind of writing, a physical narrative through time. Houses can be a form of enchantment, and for a commission in the Dominican Republic, Robertson, of Cooper, Robertson & Partners, started his tale by inducting visitors through a series of spatial locks, taking them from one world into another, down the rabbit hole into an entirely different state.

The fences on the six-and-a-half-acre grounds in Casa de Campo, a resort on the country's south coast, part to reveal a deep motor court. Bounded by a natural stone wall, the court converges on a three-arched portal, a primitive version of a triumphal arch. The wrought iron doors in the middle arch open into a tiny courtyard maybe 10 feet square.

Guests have entered the house but are still outside, facing another set of doors. Those open into a narrow, roofed chamber, with floors and walls constructed of a rich, golden coral stone embedded with tiny fossils and shells millennia old. Furnishings are spare. A portico at the end of the chamber leads to a second portico, beyond which light incandesces in a green shade.

Robertson has led visitors through the locks, which allow guests to shed their outside concerns and enter the light of a lush tropical garden, designed by Deborah Nevins, rustling with fronds. The front colonnade of a horseshoe-shaped house, built entirely in coral stone tailored in a classical language, wraps a hemicycle garden centered on a pavilion—a large 50-foot-by-50-foot freestanding structure with jalousie shutters. An axis originating in the motor court at the entrance doors bisects the formal garden, enters the pavilion and exits a grand portico on the far side, leading





Because the grand salon is detached from the rest of the residence—the house, loggia and crescent garden form a horseshoe around it—light streams in the mahogany-framed windows and doors from all sides. George IV wood vessel, left, from Christie's. Rosecore carpet.

directly to the pool in front and then out to a bay and the Caribbean beyond.

Perhaps there are neighbors, but once visitors drive into the motor court, the succession of walls and enclosing spaces edits everything out, leaving residents the center of the known world. "The axis focuses on the view, making it private," says Robertson. The architect has rewritten the site by controlling space: The sea belongs only to the house. He has cast geography as a fiction.

Robertson, who grew up in a Georgian-style house in Richmond, Virginia, and as a child visited the great antebellum estates, was once dean of architecture at the University of Virginia, designed by Thomas Jefferson, who championed Palladio in America. In his office on West 43rd Street in New York, Robertson keeps a bust of Jefferson over his right shoulder and draws under the president's paternal stare.

At Casa de Campo, Robertson was an unapologetic traditionalist, and in this sprawling, 19,000-square-foot house, he has reinterpreted classicism, adapting it to the materials and skills available and to the ethos of the island—or what he calls "the architectural gene bank of the Caribbean," which includes, historically, English enclaves from Barbados to Charleston.

In its simplicity, the pavilion might have been built two or three centuries ago, as part of the colonial empires Britain and Spain were establishing in the Western Hemisphere, or it might be a pre-Hellenic temple. "Archaic," says the architect-scholar, referring to a period when the ancients still detailed the stone as if it were wood. He acknowledges the papal Villa Giulia in Rome, with its semicircular wings, as an influence. "You draw on lots of different precedents."

But the proportions of the rooms and organization of the plan are principally Palladian. "The wings of the house are straight out of the Villa Barbaro in Maser, with pediments on the ends rather than the front," he says. But Robertson explains, too, the divergences. "Palladio gets amended in each country, whether England, Spain or France, and the same is true in their colonies."

Robertson drew from Heron Bay, a house built in Barbados in the 1940s (see *Architectural Digest*, August 1987). In the Anglo-Caribbean tradition, the English reinvented a lighter Palladio, with cross ventilation and ceiling fans. Robertson makes the tradition his own by layering the interiors with transitional outdoor spaces, "because glare is the enemy in the desert and the tropics," he says. Six paired guest rooms are located within the curved arms, off a long, covered loggia open on the garden side.

For the local workforce, he simplified all details and specified the use of a coral stone for which a quarry on the island was reopened: The stone was dressed on-site. Two hundred craftsmen worked there a full year. "Very low-tech," notes the architect. "The Romans could have built it." Beyond the stone, the only materials are





ABOVE RIGHT: A private seating area in the loggia—"the circulatory spine of the house," notes Robertson, and from which the bedrooms are accessed—is bounded by stone arches. "A quarry that had long been closed was reopened for this project," he explains.

RIGHT: The day room, says the architect, "was conceived as the place in the compound where daytime meals would be served or card games could be played—a second, less formal living/dining area." George III dining chairs offset the stone console, walls and flooring.



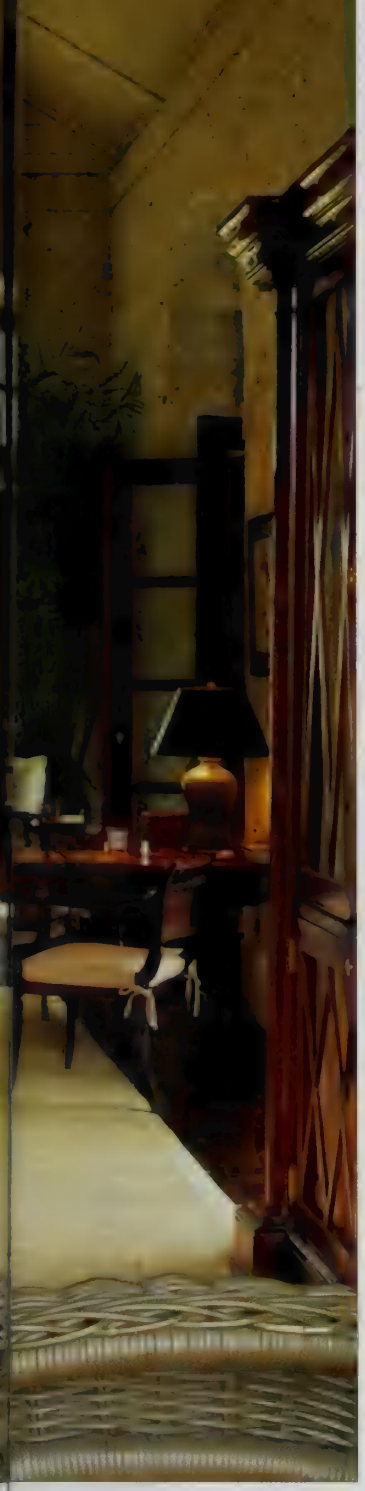


"There's a simple palette of natural materials, and the architecture is about those materials and achieving elegance through proportion and detail," Robertson says. ABOVE: An arm of the residence terminates in the master suite, which is dominated by a mahogany four-poster.

mahogany and brick, and the framing of the hip roofs was kept simple and left exposed, as in old plantation buildings.

The combined austerity of the design and sumptuousness of the stone established a suitable calm for interiors done by Mica Ertegun, of MAC II. Like Robertson, the New York designer took her inspiration from colonial traditions in the Caribbean. She had certain pieces, like the forged-metal lanterns and mahogany tables and chairs, crafted on the island —"where my associates David Barritt and Mica Duffy were instrumental in assuring their quality"—but bought a number of antiques in London, a traditional source of furniture in the Caribbean. As though affirming the area's long-standing role in trade routes, she had many of the upholstered pieces made in New York.

Reds—striped, floral, geometric—complement the dark wood of the tables and chairs in the pavilion's grand salon, where Ertegun arranged seating groups in each half of the space. She furnished off the walls, leaving the 30-foot-high volume of the room intact and pure. Blue-and-white porcelain vessels add a touch of the exotic, lowering the collective temperature of the reds. The cotton-and-raffia carpets match the walls, wrapping the







space in a golden hue that seems to suspend the furniture.

In the day room, the designer avoids the excessive formality of a stately dining room by placing two tables for 10 on either side of a seating group. The space is designed for easy sociability, as guests float between armchairs and tables and back. Again, Ertegun furnishes off the walls, leaving the architecture to its understated grandeur. Like the exteriors, the interiors look ancestral, as though generations of the same family have long owned and occupied the house.

In their collaboration, Robertson and Ertegun have contributed to the same story —the tale of a Palladian wonderland luxuriating in the tropics. Only sophisticates who know and love the colonies as well as the capitals could have made a classical world so simply and sensuously local. □

TOP: One of the few areas of the house without arches, "the day room anchors the east end of the crescent, a reciprocal pavilion to the master suite at the west," the architect points out. The 19,000-square-foot house also contains six guest suites, each of which has a private porch.

ABOVE: Visible from the day room is a vine-covered pergola located near the pool and not far from the beach. Lush plantings by landscape designer Deborah Nevins are interspersed with "brick walks, bordered in stone, that separate carpets of manicured lawn," Robertson says.

Robertson makes the tradition his own by layering the interiors with transitional outdoor spaces.


In its simplicity, the pavilion might have been
built two or three centuries ago, or it might be a
pre-Hellenic temple. "Archaic," says the architect.



The pool stretches out beyond the immense, gabled portico of the grand salon. "With the gardens and crescent framing it and providing a backdrop, the salon building is the centerpiece of the table, surrounded, literally and figuratively, by guests," comments Robertson.



"We wanted to update her without spoiling her look," Halvor Astrup says of the *Tusitiri* (opposite), an African dhow owned by his wife, Kjersti, which anchors at Lamu island, Kenya, and can be chartered. The onboard soft illumination comes from candles and antique lanterns.

YACHTS

Enchantment AT SEA

CRUISING THE KENYAN COAST ON THE ROMANTIC DHOW *TUSITIRI*



Text by Steven M. L. Aronson
Photography by Tim Beddow

Simply put, the 80-foot *Tusitiri* is by all accounts the most majestic private dhow—or lateen-rigged ship—in the known world, as well as the most luxuriously appointed and the most professionally run (a crew of at least six is needed just to hoist her vast expanse of sail). Not by accident the vessel is based in a location long hospitable to its kind: the Swahili-settled island of Lamu, on the north coast of Kenya, where dhows from India and Arabia have been putting in for centuries, trading exotic commodities such as ivory and spices.

From mid-August to mid-April, the *Tusitiri* can be chartered for sea safaris of almost any duration, though the four-, seven- and ten-day excursions seem to be the favored ones. It's anchors aweigh, then, through—and, if time allows, above and beyond—the Lamu Archipelago, to explore its islands and lagoons, its mangrove swamps and coral reefs, its virgin, palm-edged beaches.

Exerting a strong historical appeal as any dhow does, this one, for a wonder, comes outfitted with all manner of modern amenities and with what its captain, Mark Eddy—a surfer from Durban, South Africa, who's already logged 30,000 miles in the Mozambique Channel alone—describes as "loads of toys," meaning water skis,



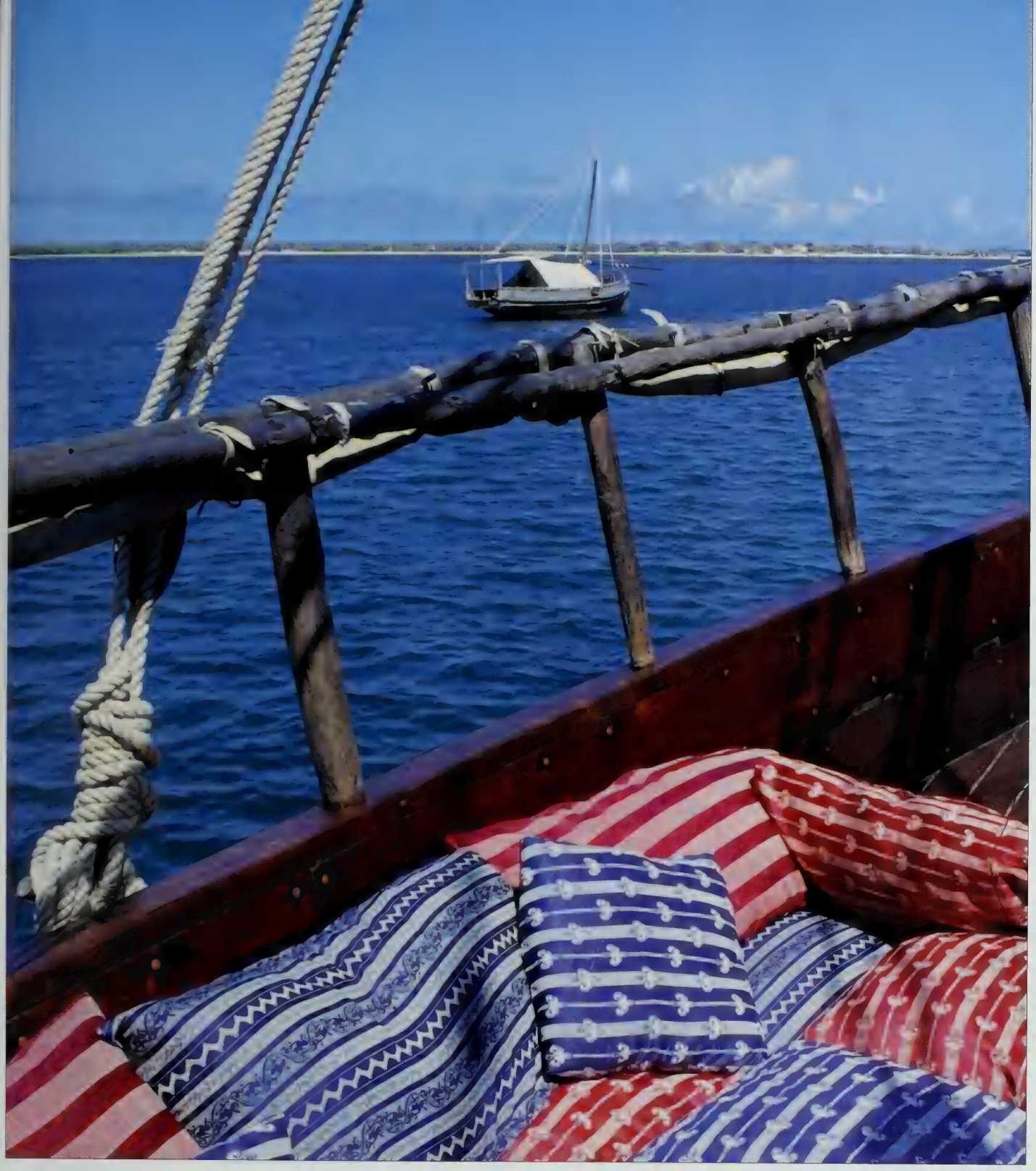
"The dhow is timed to good weather, and our seasons run on an eight-month cycle," explains the *Tusitiri*'s captain, Mark Eddy. The boat can accommodate 12 guests comfortably. RIGHT: "We live on deck, because we sleep, eat, read and relax here," notes Kjersti Astrup.

BELOW: The aft deck can be transformed with a double bed into sleeping quarters or can be arranged with a low table for a sundowner dinner. OPPOSITE: "It's rather cool all the time on the boat—you're never caught by the African heat; there's always a breeze," Eddy points out.



Windsurfers, and diving and snorkeling equipment. "There's a lot of time to spend playing in the sea," he says. "I can stop almost anywhere, since I'm staying mostly in flat coastal waters." The voyage, he adds, is just as long on tranquillity as on adventure, offering bird watching and kite-flying on those empty beaches, not to mention sunbathing on the aft deck.

Until two years ago, when it was decided to "go operational and partially commercialize," the *Tusitiri* was used exclusively by Halvor Astrup, a Norwegian businessman who operates out of London and happens also to have a farm in Kenya. Asked what motivates a man to buy a dhow, of all things, he answers without the slightest hesitation: "The wife!" At which point Kjersti Astrup herself takes up the tale: "It's 20 years now since I first saw her, outside Lamu. She was lying on her side, high up on the beach. Just lying there, at low tide, looking so sad and unloved. And I thought, 'My goodness, she is *so* beautiful.' She already had her name, which means something like 'God protect us' in Swahili. It turned out she was the biggest dhow left in Kenya



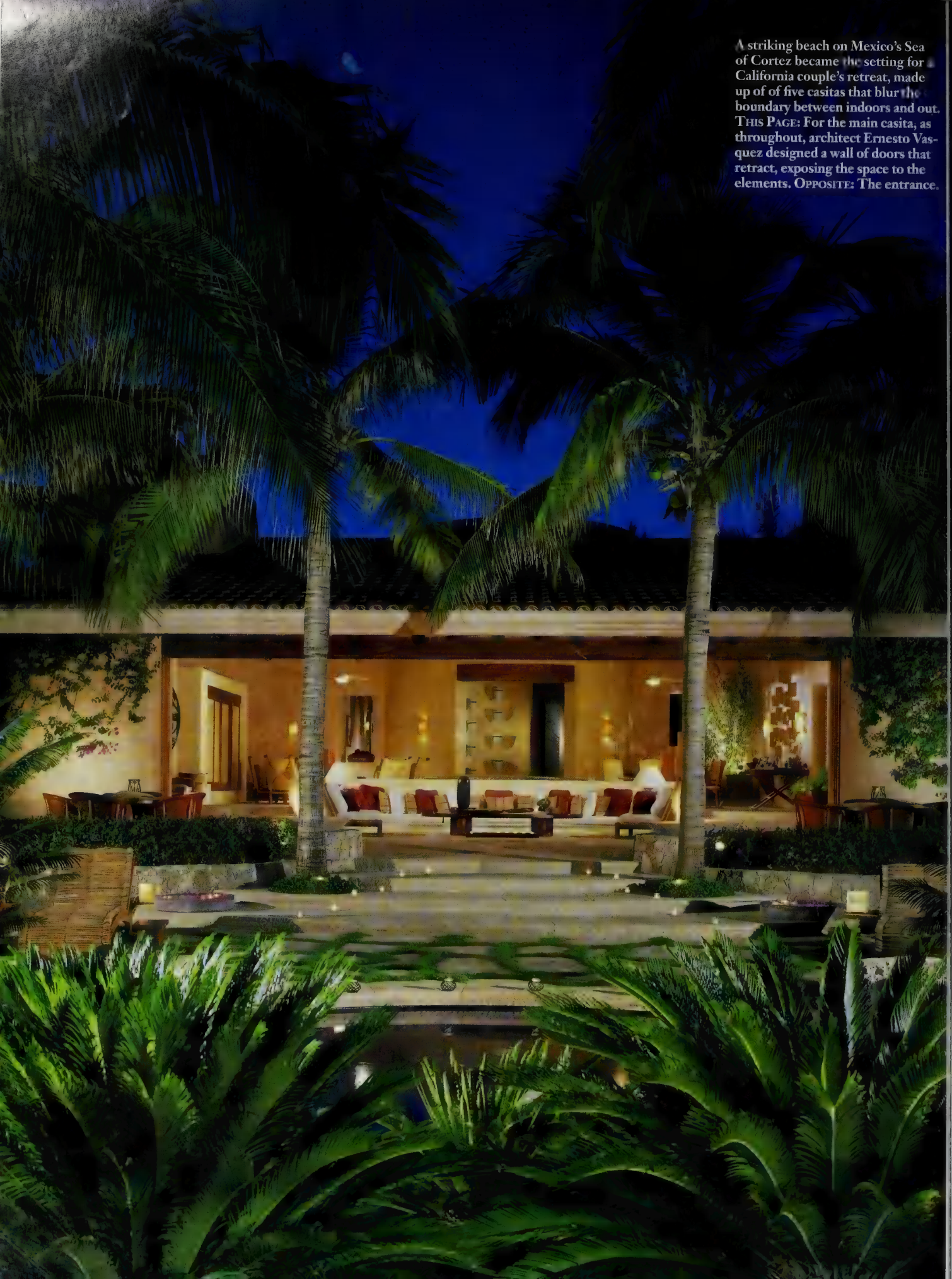
and, alas, she had been sold—she was about to be towed to Mombasa and set in concrete to become a restaurant. Horrible. But then the supposed buyer was late with his payment…."

And her husband came aboard, so to speak? "Well, I did have to shed a few tears first, and that worked—he gave it to me. But," she hastens to add, "he's never regretted it. No, he loves it. He gets sort of a strange look in his eye when he's on that dhow—he's just *gone*."

The boat had been built, for the transport of goods, a quarter of a century before the Astrups came along. Its open hull was made of the heavy local mahogany—a deep red that the irradiating sun turns incarnadine. But it was left to the couple to construct the more than ample deck (it has not gone unremarked that it's the size of a sizable house), whose wide planks are kept beautifully polished. For this they used an indigenous dark wood called *mbambakofi*.

"But things deteriorate very quickly in that climate," Kjersti Astrup volunteers, "and a few years ago we got a man from Southampton, England, to come down and take the whole boat

continued on page 185



A striking beach on Mexico's Sea of Cortez became the setting for a California couple's retreat, made up of of five casitas that blur the boundary between indoors and out. THIS PAGE: For the main casita, as throughout, architect Ernesto Vasquez designed a wall of doors that retract, exposing the space to the elements. OPPOSITE: The entrance.



Tropic of Cabo

AN ENCLAVE OF SEASIDE CASITAS EVOLVES WITH THE LANDSCAPE

Architecture by Ernesto M. Vasquez, AIA, and Jacinto Avalos/Interior Design by Margarita Alvarez, IIDA
Landscape Design by Greg Grisamore/Text by Stephen Drucker/Photography by Eric Figge



The best way to keep children home is to make the home atmosphere pleasant—and let the air out of the tires," Dorothy Parker once advised. This California couple has another, more subtle theory: Build it and they will come. Always looking for a new way to lure their many children and grandchildren back under the parental roof, they concluded, Who would say no to a weekend in Cabo?

It would be a difficult invitation for anybody to turn down, a visit to this 12,000-square-foot compound of luxurious casitas on two oceanfront acres. Each child has a private casita; the parents have a generous retreat of their own; and everybody's signal to gather is a gong. There are no long hallways to traverse, only winding paths past bougainvillea and spiky red ginger. There is no danger of cabin fever; no sooner has everybody kicked off their shoes than the doors and windows vanish completely into pockets in the thick walls. It's as close as you would want to come to living outdoors.

When they aren't all surfing or swimming or fishing the Pacific for dorado or marlin, they are under a *palapa*, a woven palm roof (the unofficial drink of the house is margaritas), or huddled around a fire bowl on a terrace, or in the open-air chapel fashioned out of ficus trees as awe-inspiring as flying buttresses. "There are so many hidden seating areas," the husband says. "You never feel crowded, and you never get bored." Sometimes at night the younger children slip up a not-so-secret stair with their grandfather, to a rooftop banquette where they all do a little stargazing.

There is a second family whose feelings for the house run almost as deep. The people who designed and built it practically finish each other's sentences as they tell the story of working with unusually sensitive and creative clients. They





"All of the sofas and beds are concrete and plaster, and built-in," says the husband. "The house is spread out; using the same materials and textures holds it all together." OPPOSITE: The living room of the main casita features furniture, fabrics and pottery made in Mexico.

ABOVE RIGHT: An alcove displays works from the 1970s by the Mexican artist Francisco Zúñiga. RIGHT: A dining table of red Honduras mahogany is inset with a copper bowl for floating flowers and candles. The stoneware statues, by Javier Cervantes, depict the 12 apostles.



OPPOSITE: The master casita reflects the overall construction. Vasquez and architect Jacinto Avalos, who collaborated on the design, chose materials that would weather well near the sea—ponderosa pine–log beams, clay-tile roofs, bamboo ceilings and concrete-and-plaster walls. THIS PAGE: The casita's living room has its own terrace and spa.



The house surprised its creators with what everybody agrees is its profound tranquillity, bordering on spirituality.

are architect Ernesto M. Vasquez, of Irvine, California; interior designer Margarita Alvarez, of Mexico City; architect and builder Jacinto Avalos, of Cabo San Lucas; and landscape designer Greg Grisamore, of Newport Beach, California. "The paternity of the project and its various ideas is very difficult to establish," says Avalos. "The team worked together and without boundaries. We moved quite comfortably between fields, and that was accepted, which I think is unusual." The result is more than unusual: You could easily think one person designed this entire project.

Here is how design is supposed to work. The client liked a certain flagstone, a color close to that of the local beach sand. Vasquez in turn imagined its many uses; Avalos devised elegant ways to turn great slabs of it into sinks and bathtubs and floors, fitting it tightly like puzzle pieces because the couple don't particularly like grout; Alvarez used its pinkish-tan color throughout the rooms of the house; and Grisamore laid out garden paths with the stone, planting several inches of grass between the slabs for a softer, more inviting look.





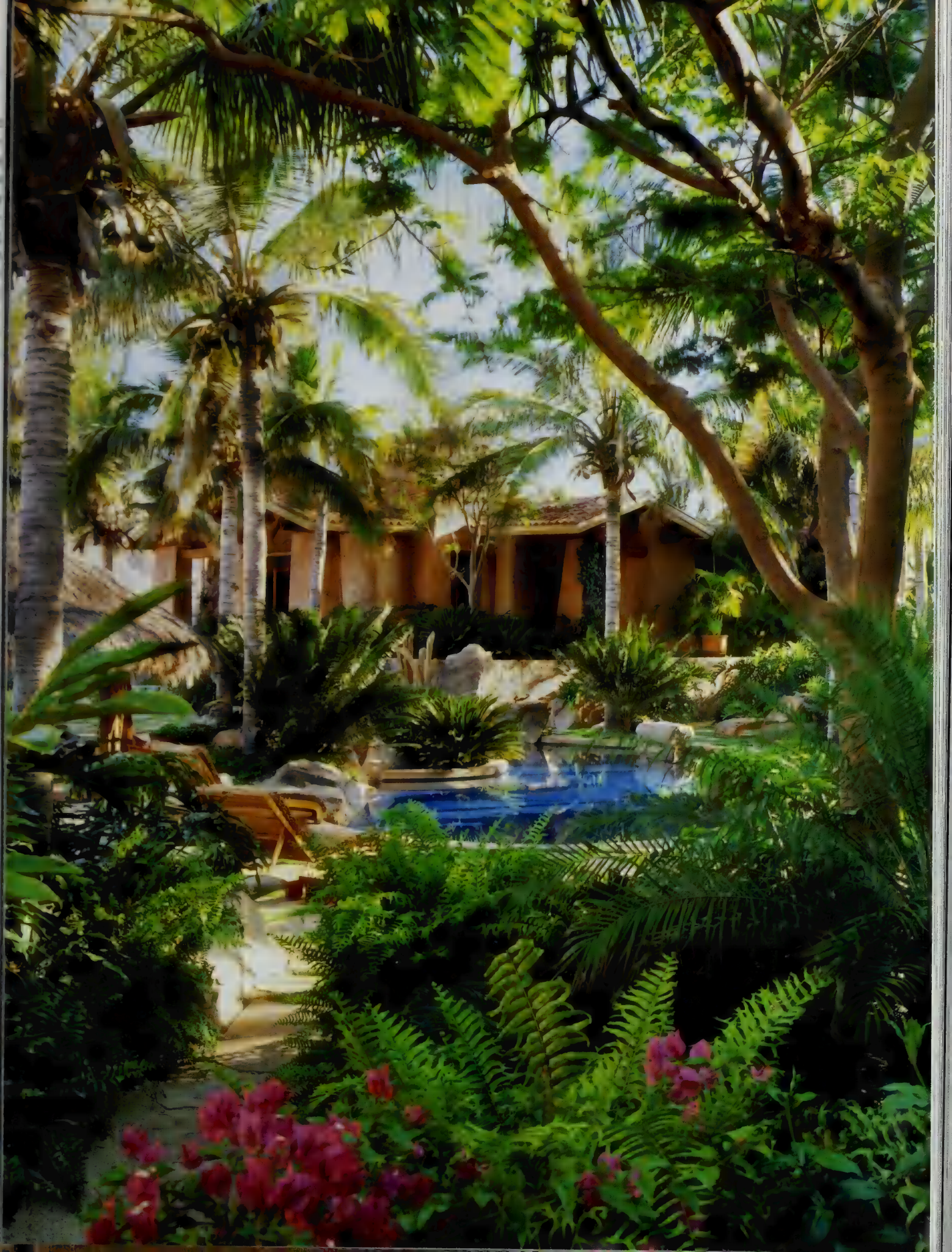
It was the architects who proposed a rotunda as an entrance hall, a magical space that helps make the break from the real world. But would it have had the same impact if it weren't echoed in the curving living room banquette, which was suggested by Avalos, or if Alvarez had not supplied the big round Honduras mahogany dining table, or if Grisamore had not included a curving swimming pool in his outdoor plan? And exactly where does one person's contribution end and another's begin in a house where the sofas, beds and night tables are concrete and plaster and part of the architecture? Around and around the design wheel went, turned by some 200 gifted Mexican craftsmen.

Every house, like every child,

continued on page 185

ABOVE LEFT: In a guest casita, interior designer Margarita Alvarez arranged a massive geode beneath a vase made from an antique stone vessel once used for purifying water. The flagstone on the floors was "chiseled by hand, then installed like a puzzle," says the husband.

LEFT: Bronze sculptures of a crab, turtle and fish, along with a thatch-roof hut, lend whimsy to the pool area, located at the heart of the compound. OPPOSITE: Landscape designer Greg Grisamore planted several hundred tropical trees on the property, including 28 types of palm.



Art Resources

Four Seasons Hotel Bangkok
155 Rajadamri Rd.
Bangkok 10330, Thailand
66-2-250-0723



Sydney-based Frank Grill frequently visits Bangkok, where he drops by Art Resources for its unusual furnishings and accessories, most of which are designed and made on-site, such as the gold-leafed bronze chicken.

Owner Pramote Boonyarungsrit has the lacquered pieces in his shop made in Vietnam.



Christopher Farr *Carnival*

Cloth (310-967-0064), the affiliate of the rug company Christopher Farr, has reprinted designs from the '60s and '70s, including *Carnival*, by Michael Szell, fabric designer to Queen Elizabeth II.

"Every now and then I find a source that I hope doesn't get discovered," Thad Hayes says, referring to Notus. "That way I can buy without competition!"

Brazilian Finds

Thad Hayes knew there was something different about the furniture at **Notus** the first time he saw it. "Because of the hardwoods and the turning, I knew it wasn't European. I thought maybe it was from South America," he says, and he was right. The new shop (right) brings Brazilian pieces, made from the 17th through 19th centuries, to Manhattan, with stylistically distinct collections that range from Portuguese colonial–influenced work to more rustic designs. "And the quality is amazing," says Hayes.

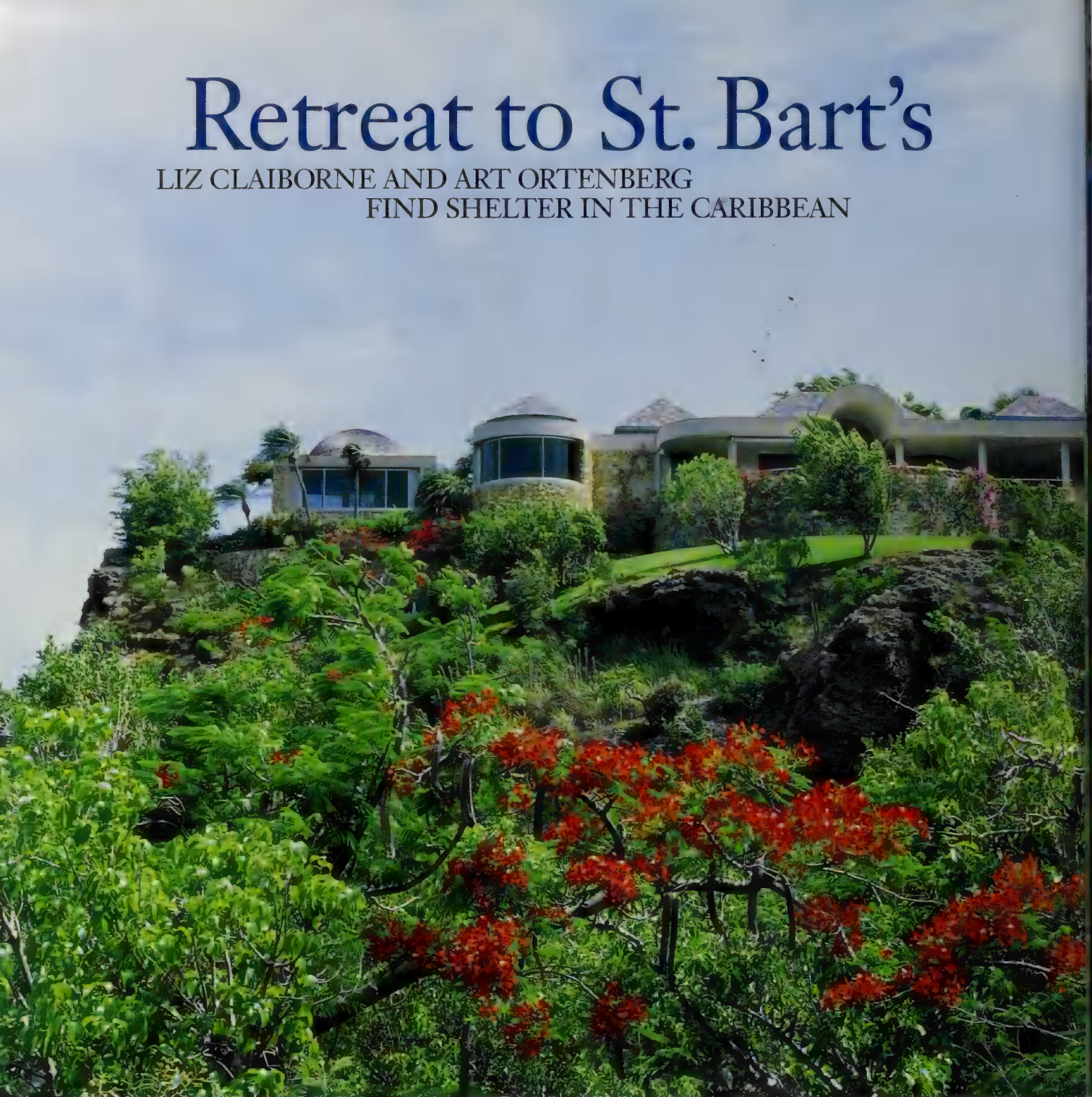
Notus, 184 Duane St., New York, NY 10013
212-334-0291; www.notusarts.com



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Retreat to St. Bart's

LIZ CLAIBORNE AND ART ORTENBERG FIND SHELTER IN THE CARIBBEAN



Perched above the Caribbean, the St. Bart's, French West Indies, house of Liz Claiborne and her husband, Art Ortenberg, is based on a plan by architect Pierre Monsaingeon. The architectural and interior design was done by Donato Savoie and Antonio Morello, of Studio MORSA.

In 1984 Liz Claiborne and her husband, Art Ortenberg, decided to buy a house in the Caribbean. "We'd traveled widely in the area, but a friend suggested we see St. Bart's before we chose an island," Claiborne says. "We liked it at once. It has virtually no poverty, and it's French, so it has good restaurants."

The Ortenbergs' first home on St. Barthélemy was a traditional wood structure. Although they renovated it extensively, they weren't altogether pleased with it. "It was uncomfortable," Claiborne explains. "It was too open to the elements, and it lacked central air-conditioning." After retiring from the fashion business in 1989, they bought a few adjacent pieces of land on a rock promontory above their first house to serve as a site for another home. "This was the first house we would build from scratch," Claiborne says. "We wanted it to be perfect."

Architect Pierre Monsaingeon, who lives on St. Bart's, drew up plans for the house. Before construction began, the Ortenbergs read a magazine article about a blue house built on Nevis by architect Donato Savoie and designer Antonio Morello, who are partners in

Architecture by Pierre Monsaingeon
Architectural and Interior Design by Donato Savoie and Antonio Morello
Landscape Design by Larry Nathanson
Text by Susan Sheehan/Photography by Bruce Buck



the New York–based Studio MORSA (MORello and SAvoie). The Ortenbergs went to Nevis to inspect the men's work. "Liz and Art love polished concrete, and we've had a lot of experience with it," Savoie says. "The residences we've done in Nevis are polished concrete in bold colors. They wanted something more subdued for themselves that would blend into the rocky site, and that's what we gave them." The house's exterior is poured-in-place concrete; most of the surface is faced in smooth stucco. The interior floors are colored and polished concrete in an umber shade, while the countertops are khaki.

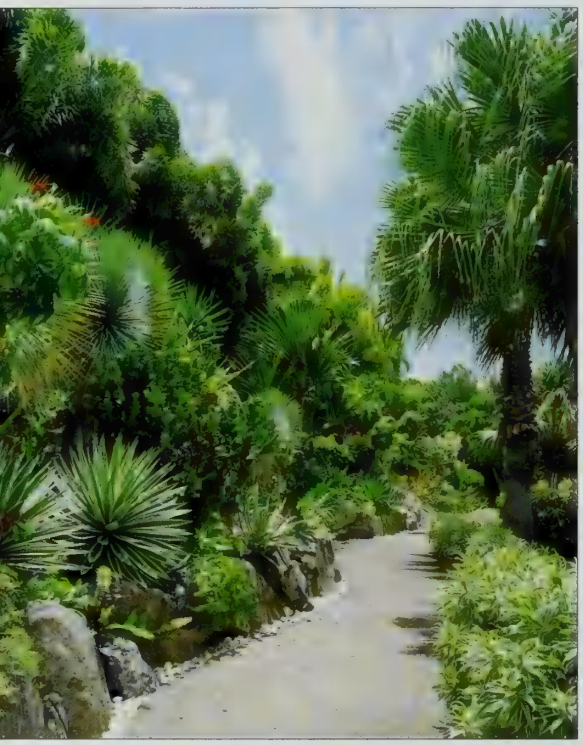
The couple told Savoie, who was born in Connecticut and educated in Florence, and Morello, Italian-born and raised in Argentina, that they wanted their house to be "a refuge for two." They required only five rooms—a bedroom, a bath, a living area, a kitchen and a room for listening to music and watching sunsets. "Liz and Art didn't even want a dining room, because they go to restaurants almost every evening, but after eating breakfast on the south terrace for two years, they decided it was too exposed to the elements, so we

"It is the essence of tranquillity, but never boring. There's always something beautiful to look at: our ocean views, the abundance of our garden," Claiborne comments. ABOVE: The west garden, full of cactus, flowering crown of thorns and agave, has the Bay of Saint Jean as a backdrop.

"Liz and Art wanted to look out on flowers, plants and trees from every room and every terrace," Nathanson says.

"The house is set in a cradle of tropical vegetation, all installed on the site," explains Savoie. Larry Nathanson, of The Grass Roots Garden in New York, did the landscape design. BELOW: The entrance walkway is lined with foxtail palms and a low hedge made of Song of India.

RIGHT: Cuban fan palms and jasmine flank the residence's main entrance, which opens into the living area. The water jug comes from South Africa. OPPOSITE: French sandstone pavers border the pool, which is fashioned of tile and black polished concrete. A loggia leads into the house.





added a dining room," Savoie says. "It's small and round with a domed ceiling. The dining table is polished concrete with a stainless-steel base. Art and Liz don't like table legs."

To enter the Ortenbergs' sanctuary, one passes a waterfall, crosses a stairway over their lap pool and steps into the living area. It is a glassy, sinuous place with a playful barrel-vaulted off-white ceiling, niches for displaying part of the couple's collection of artifacts from Africa and some of their French pottery, and an arched door leading to the bedroom.

The original plan was for two seating areas in the space. Claiborne thought that one would be sufficient. "Liz and Art were concerned about the depth of the sofa and the height of the back and the angle of incline, so of course we made a mock-up of it in plywood," Savoie says. The sofa, which has attached end tables, was subsequently poured in concrete on the site. The men from MORSA found mud cloth from different parts of Mali for the cushions and pillows. A concrete low table on casters and a driftwood chair complete the area. The domed observatory/music room is similarly spare. It contains a cast-in-place concrete sofa, a Le Corbusier chaise longue, an Ethiopian food-serving table and a pedestal for a painted bronze sculpture of a horse, *Cosmo*, by Deborah Butterfield.

St. Bart's is subject to frequent power outages. Claiborne also found the selection of appliances on the island very limited. The Ortenbergs therefore had their own large



"This was the first house we would build from scratch," Claiborne says. "We wanted it to be perfect."



OPPOSITE: The semicircular sofa in the living area, made from poured concrete, has cushions and pillows covered in mud cloth that was produced in Mali. A work and display space, set into a wall, has Brazilian Ipe woodwork and niches holding pottery from southwestern France.

ABOVE: The observatory/music room is one of several spaces in the 2,600-square-foot house with curved sliding glass walls. *Cosmo*, 1993, a painted bronze by Deborah Butterfield, is near a Le Corbusier chaise. Furniture on terrace from Gloster. RIGHT: Savoie, left, and Morello.



PETER FREED

generator installed. It is set to provide 110-volt current for the appliances they purchased in New York, rather than the European standard of 220 volts that the rest of St. Bart's uses. Lightbulbs are FedExed from the United States. "Liz's skin is extraordinarily sensitive to nano–temperature changes," Ortenberg says. "We spend five months of the year in the new house, and as far as I know, it's the only one on the island that's centrally air-conditioned. Most people use their homes for a short period of time and rent them. We would never dream of renting anything we own to anyone."

Since their retirement, the Ortenbergs have become philanthropists. The Liz Claiborne and Art Ortenberg Foundation is involved in the conservation of nature in developing countries as well as in the American West. There are two workstations in the living room. "I spend half of each day, seven days a week, on foundation business," Ortenberg says. The workstations are made of Ipe wood from Brazil, which was used throughout the house—for the kitchen cabinets as well as for the bedroom built-in drawers and closets. The Ortenbergs sent Morello and Savoie precise measurements for every drawer they wanted. "Having been a designer, I'm used to precise measurements—how far apart the buttons are and how wide the collar is and the importance of a quarter-inch," Claiborne says. Her hus-

ABOVE: Glass walls shelter the bedroom and bath. "It's like living in an African lodge—calm within and beautifully alive outside," Ortenberg comments. "It's an exciting house!" RIGHT: The south terrace has a spa, an oculus and stone chairs from Burkina Faso, front, and Nigeria.

The residence is "far from the island's nervous energy," according to Claiborne. ABOVE RIGHT: The east terrace is used for sunbathing. A curved ocher wall formed from polished concrete screens the outdoor shower. The area is dotted with various French pottery pieces.





band adds, "The only difference between Liz in this house and Liz when we had the business is that she doesn't have any pins in her mouth now."

From the Ortenbergs' bed, which faces east, the couple can watch the sun rise. The site is so private and extravagantly landscaped that the bedroom requires no draperies or shades and their shower is open to the air.

In the 1970s, shortly after they launched Liz Claiborne, the Ortenbergs had a showroom in a Stanford White building on 40th Street in New York. "I splurged on three plants," Claiborne says. The plants were ordered from Larry Nathanson, the owner of The Grass Roots Garden.

"Liz and Art's first three plants were a *Dracaena marginata*, a *Ficus decora* and an aralia," Nathanson recalls. Since then, he has been providing plants to the couple at their showrooms, their foundation headquarters, their Manhattan apartments and their homes on Fire Island and in Montana. The landscaping for the second St. Bart's house was his most ambitious project ever. "St. Bart's is on a coral bed," Nathanson says. "Its soil is poor and shallow. For the gardens, I hand-selected plants in southern Florida—hundreds of coconuts, as well as foxtail palms, bougainvillea, cacti, variegated hibiscus and many varieties of ferns and agave. I had the equivalent of 19 18-wheelers of plants shipped from southern Florida to St. Bart's, as well as vast quantities of soil from other islands, to amend the local soil. The gardens are an integral part of the house. Liz and Art wanted to look out on flowers, plants and trees from every room and every terrace, and they do."

"We wanted monastic simplicity cradled in tropical luxury, and we got it," Art Ortenberg says. □

Architecture by Hugh Huddleson, AIA, and Warren Sunnland
Interior Design by Jacques Saint Dizier, ASID
Landscape Architecture by David Tamura, ASLA
Text by Paul Theroux/Photography by Mary E. Nichols

Where Water Is the Constant

ON KUKIO BAY, A HAWAIIAN HOUSE AGREES WITH THE ELEMENTS





"What we call Hawaiian style is kind of a fabrication—it comes more from people's imaginations than from a historical source," says Jacques Saint Dizier, who designed the interiors of a house on Hawaii's Kohala Coast. ABOVE: A Japanese-influenced gate defines the front entrance.

In Hawaii, precise distinctions are made about the character of the sea—the inshore water is *kai*, the deep blue sea is *moana*. This house on the Kohala Coast of the Big Island is ideally positioned for access to both—as well as to take advantage of that other Hawaiian blessing, the soft, refreshing wind, *makani 'olu 'olu*. Its site is not far from where the futuristic movie *Waterworld* was filmed, and it too is water-themed. The water features—waterfalls, pools and a meditation garden with flowing water—are not merely aesthetic enhancements; they also have practical uses, along with sentimental associations. The primary inspirations for them were the owners' passion for sailing and love of Hawaii and its encircling ocean.

The house is sheltered and private and yet also occupies a magnificent vantage point. One of its striking aspects is the



A mahogany footbridge cuts over a shallow pool to the front door. "The rear of the residence faces Kukio Bay," says Saint Dizier. "But the water theme was introduced from the outset." Travertine marble foundations are cantilevered over the water to create the effect of floating.

way in which it seems part of the pools that surround it. As architect Hugh Huddleson puts it, the house was intended as "a soulful extension of its environment."

"One great way of creating the notion of space is to use water," says the East Hampton, New York–based Huddleson, who collaborated on the design with Warren Sunnland, of the Hawaiian firm Riecke Sunnland Kono Architects. "In Venice," Huddleson says, "you can be 12 feet away from another house and yet feel apart, because of the water in between." And so, on this relatively small site in Hawaii, water creates space, stifles noise and is itself a calming element.

The use of wood and the volcanic stone in the rock wall at the Asian-style gateway, and the glimpse of the mahogany footbridge across the water beyond, promises an experience of entry that offers more inside. It is impossible

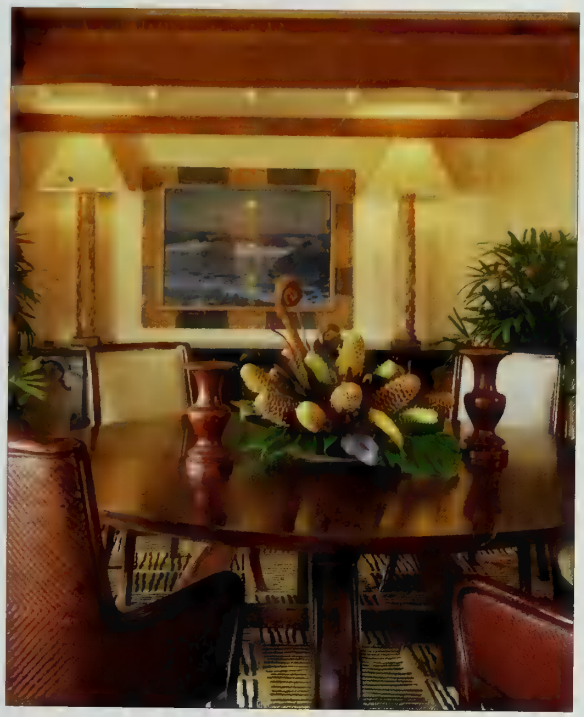


The entrance hall—"a Jules Verne fantasy, with glass-and-iron orbs and a giant ship's prow"—leads to the rear terrace. Architect Hugh Huddleson designed retracting doors that open the space to the bay. William Switzer console. Slatted chairs and benches, Michael Taylor.

to build a house next to the ocean and assume that the hard, unforgiving sunlight and the salt air will not seriously affect it. These challenges dictated the materials for the house, which the architect designed to last.

The Zen concept of *wabi-sabi*—the noble weathering of natural things, like wood and iron and cloth—guided both Huddleson and the California-based interior designer Jacques Saint Dizier. They chose high-quality materials that would age gracefully. This is why the lanais are built of mahogany rather than cedar. And the volcanic rock, which is used throughout the exterior, was positioned to suggest that it might have occurred naturally. Travertine marble was used both inside and outside. The cut blocks for the exterior walls were offset to carve graceful slivers of shadow under the deep eaves.

"The size of the lot was a challenge,"



"The interiors have the shimmer and luster of elegance, but it's not in your face," remarks Saint Dizier. ABOVE: A series of four Hawaiian tapas by Puanani Van Dorpe hang in the living room. Chairs and chair fabric from Sutherland. John Boone daybed. Kravet sofa cushion fabric.

LEFT: As throughout the rooms, the dining area was lined with a textured wallcovering. "The natural fibers soften the architecture, relax the formality and establish a tropical feeling," notes Saint Dizier. The chairs, covered in Jim Thompson silk, are from Henredon.



ABOVE: The dramatic master bedroom opens on three sides, revealing gardens and an unobstructed ocean view. "The palette is soft and toward green to accentuate the interplay with the landscape." Lanai furniture, Michael Taylor. Pollack chenille on chaise. Edelman leather on ottoman.

BELOW: An Italian armoire carved with ferns takes a guest room "into an almost believable Hawaiiana." Phillip Jeffries bedcovering fabric, shade trim and rear pillow fabric. Chair fabric and all other pillow fabrics, Larsen. Pindler & Pindler fabric on lampshade at right.



Huddleson says. In fact, it is such a modest-size lot that before the owner bought it, he needed Huddleson's reassurance that it could accommodate a house and guesthouse—five bedrooms and six baths altogether. Huddleson came up with the footprint in a day but then took a year to plan and refine the structures. Illusion figured, too: "I used the longest diagonal possible to pull your eye across the pool, so that you look across the lengths of water to the sea."

To make the interior of the house unfussy, even playful and durable, and yet with a certain formality, Saint Dizier chose textured reeds for some of the walls, textural fabrics, even copper leaf. Small bronze tiles are set in the floor of an elegant bath. These are stylized petroglyphs depicting each member of the family's favorite outdoor pursuits—surfing, swimming, tennis and sailing.

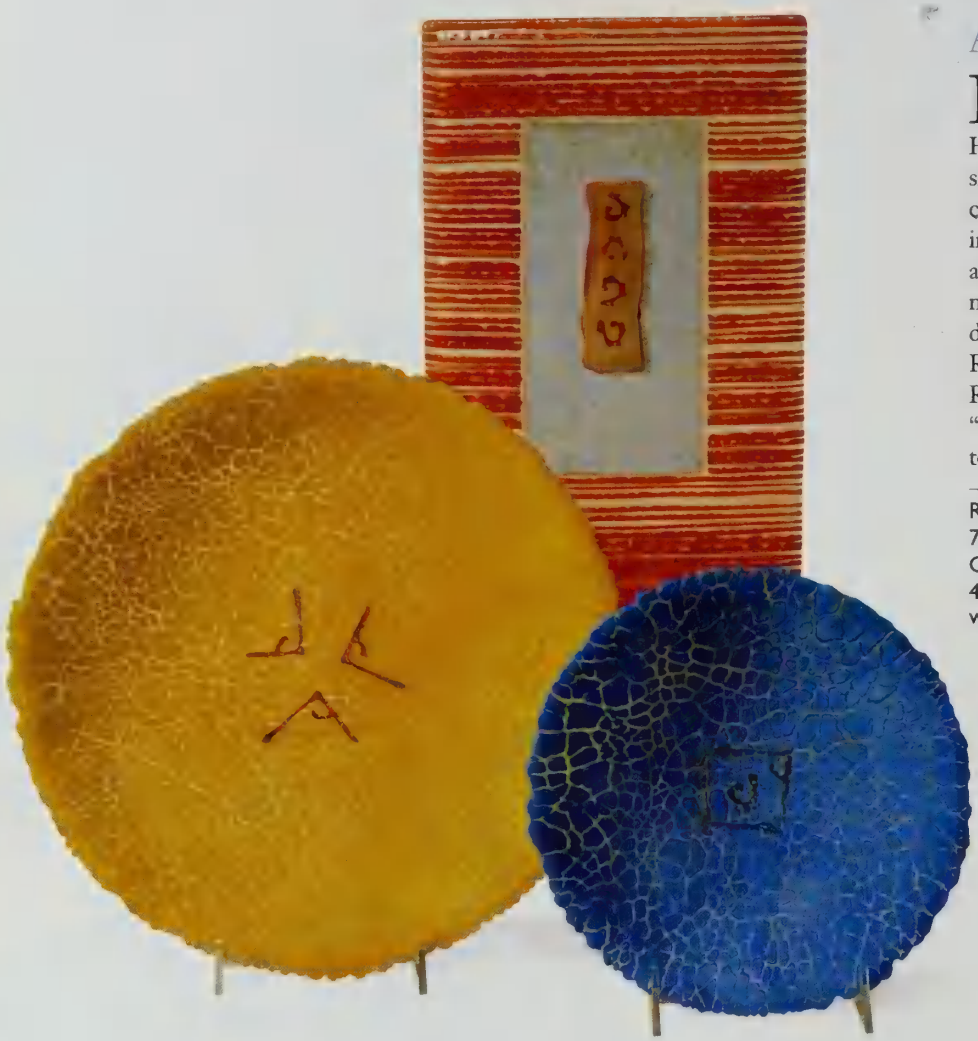
The volumes of the high-ceilinged rooms are generous and restful. And the art walls are deliberate. The owner possesses a collection of early paintings of Hawaiian landscapes and seascapes, along with contemporary work, such as the koa-framed panels of tapa (*kapa* in Hawaiian) by Puanani Van Dorpe that hang in the living room. The paintings and artifacts, says the designer, "make you feel very grounded and Polynesian."

But Saint Dizier admits that Japanese, Chinese, Balinese and Pacific island elements influence the style of his various designs. The masks in one bath are whimsical, but the columns in that same space are in fact old African drums. Elsewhere, rare ceramics and antique bowls are not far from more curious objects—a boat prow or an upright oar. The serene atmosphere is accomplished both by the interiors and by the way the outdoors seems to be part of the inner experience of the house. That is also the effect of water, which is not simply the sight of it falling but the sound of it, the feel of it.

"Hugh came up with the idea of cantilevering the house," Saint Dizier says. "It seems to float." □

Although the house is set on a tight lot, the architects succeeded in making it "feel like it sat by itself," Saint Dizier observes. OPPOSITE: Landscape architect David Tamura, who incorporated natural lava outcroppings into the garden, oriented the pool and spa for maximum privacy.


"I used the longest diagonal possible to
pull your eye across the pool and over
the lengths of water to the sea."



Artistic Calgary

In 1973, on the day they were married, David and Pamela Haight opened **Rubaiyat.** The shop's focus on Canadian handicrafts shifted over the years to include artisan-made items from around the globe. Now African masks, Italian pewter and Canadian art glass, including work by Robert Leatherbarrow (left) and Robert Held, all mix in the space. "It's where I go for those hard-to-find pieces," says **Paul Lavoie.**

Rubaiyat
722 17th Ave. SW
Calgary, AB T2S 0B7, Canada
403-228-7192
www.rubaiyat.supersites.ca

"It has something for almost every type of interior," Lavoie says of Rubaiyat.

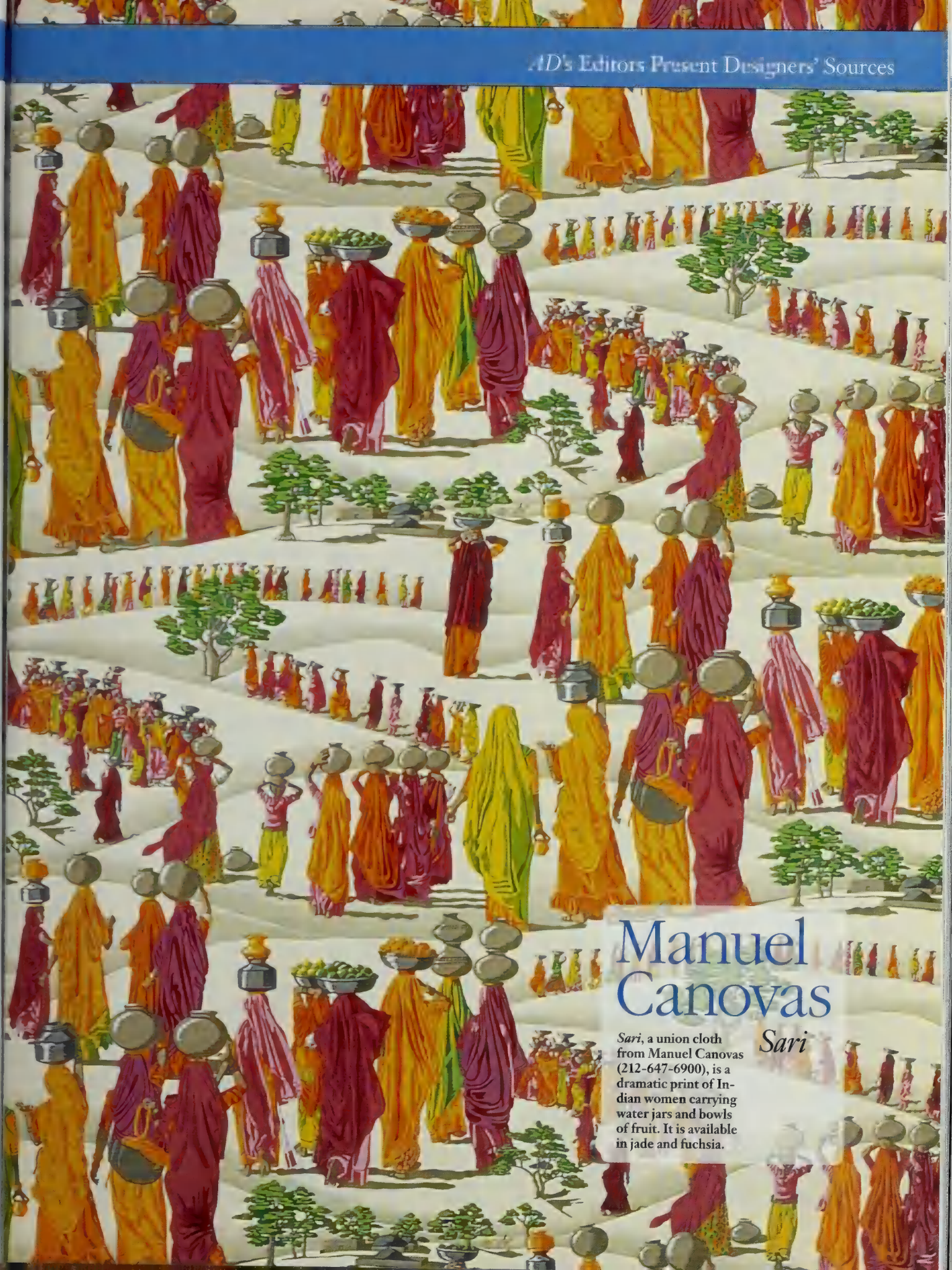
Form Meets Function

Seattle-based **Joseph McDonnell** has created his "post-constructivist" sculptures for numerous architectural firms, including **Skidmore, Owings & Merrill,** but a commission from homeowners in Washington challenged him to come up with a more utilitarian angle to his art. Building on a theme he'd been developing over the last 20 years—that of "breaking away and putting back together"—he came up with *The Second Gates of Paradise*. The 4,000-pound bronze gates (right) are hydraulically operated and took over a year to build.

Atelier McDonnell, 206-726-6095; www.jmcdonnell.com



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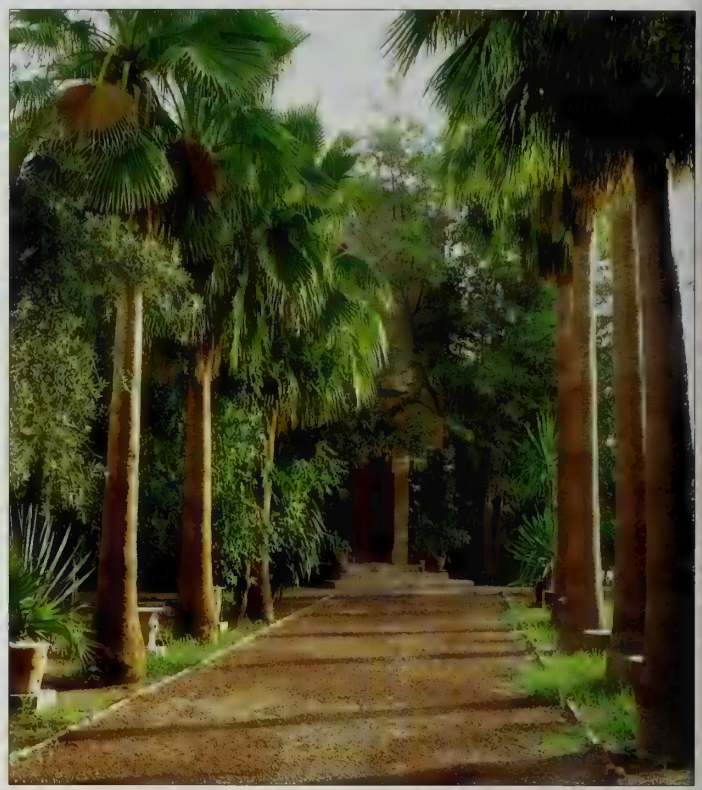


Manuel Canovas

Sari

Sari, a union cloth from Manuel Canovas (212-647-6900), is a dramatic print of Indian women carrying water jars and bowls of fruit. It is available in jade and fuchsia.

Interior Design by Meryanne Loum-Martin
Text by Christopher Petkanas
Photography by Tim Beddow



In the Still of Marrakech

TRADITIONAL AND MODERN FUSE SEAMLESSLY IN A PARED-DOWN VILLA

Meryanne Loum-Martin was born in Ivory Coast, her father is from Senegal, her mother was from Guadeloupe, and she was raised in England, France, Ghana and the Soviet Union. So isn't it inevitable that she should wind up living in Marrakech?

"My identity is plural," says Loum-Martin, "and Marrakech is plural: Arab, French, Moorish, Berber, African. I was a successful corporate lawyer in Paris and had no reason to move beyond the feeling that this was a place where I could explore my creativity. But I'm hardly alone. There are hundreds of people here like me—Italians and Australians and Americans who have left other careers to find expression in Marrakech."

From Nakhil, the nine-room villa Loum-Martin decorated and largely built for her parents in the mid-1980s, she has gone on to become the toast of Marrakech, at least among the kind of people who lift glasses to original, luxurious, progressive design. You've heard of the



"The house was just a shell when my father bought it; I reworked everything," interior designer Meryanne Loum-Martin says of Nakhil, her family's villa in Marrakech. TOP: An allée of Washingtonia palms leads to the entrance. "The calm is total here. You never hear a thing." ABOVE: The west veranda is an extension of the first-floor living room. OPPOSITE: An Art Déco–style columned fireplace warms the second-floor sitting room. The elephant painting, by a local artist, is a reminder of Loum-Martin's African origins. The games table is Syrian.



new Moroccan style. Loum-Martin is its principal architect.

The style turns the volume way down on the nation's familiar grammar of traditional ornament, including the heavily carved openwork balustrades known as moucharaby, eye-bending mosaics (*zelliges*) and fastidiously carved plaster cornices (*tagguebbast*). Loum-Martin favors a worldlier, more rigorous, less hectic look that tempers the swirling *Thousand and One Nights* decorative raptures of the Maghreb with husky handwoven cotton-and-raffia textiles from Senegal,



"Since 1985 I've designed seven places in Marrakech, including a shop-cum-restaurant," says Loum-Martin (left). "My dream is to do a Moroccan room in a residence in California." BELOW: She found the dining table and chairs in an Art Déco gallery in Casablanca.

RIGHT: The second-floor sitting room "is my favorite room and the heart of the house—it overlooks the garden and is the ideal gathering spot." Orientalist prints hang on the wall beneath the carved cedar ceiling, which was crafted with "a huge cupola in the center."









"My identity is plural," says Meryanne Loum-Martin, "and Marrakech is plural: Arab, French, Moorish, Berber, African. This was a place where I could explore my creativity."



The main living room displays twin antique Syrian mother-of-pearl–inlaid wardrobes that are "purely decorative," Loum-Martin points out. "The family likes to meet here; we play Scrabble, for example." The relative spareness of the room exemplifies "the new Moroccan style."

Saharan pottery and Art Déco furniture, the last a legacy of Morocco's years as a French protectorate and a direct line to the West.

In her house and a number of rental properties Loum-Martin also operates in Marrakech, jewel-toned Thai silks cloak the windows, paintings by contemporary local and expatriate artists adorn the walls, and Louis XVI–style bergères dignify the salons, lending a top note of European refinement. Also part of the pan-cultural mix are her own ground-hugging wrought iron seating and often ingenious creations in copper: washbasins wired into pendant lamps, candelabra wearing Senegalese horn bracelets, and playful chandeliers suggesting cow horns. Drapery tiebacks, in raffia rather than conventional passementerie, dangle bristling bouquets of tassels; the tongue-in-cheek tassels are whisk brooms.

Loum-Martin's design career would have begun years earlier if engineering hadn't trumped her as an architecture student at the École des Beaux-Arts in Paris ("I'm hopeless at math; I lasted two years"). Following her father's lead, she went to law school, but she was never very good at pretending that lawyering was her first love. Still longing to build and furnish houses, she sidelined as one of those brilliant nonprofessionals whose own places always look so ahead of their time and whom friends rely on hungrily for advice.

Dovetailing with Loum-Martin's occupational frustration was her mother's desire to





"Most people don't use decorators in Marrakech," explains Loum-Martin. "Rather, young designers are called in to supervise work that has been decided on by the creative owner." OPPOSITE: The east veranda, adjoining the dining room, is a welcoming place for enjoying coffee or tea. ABOVE: The walls and floor of a colorful bedroom have been finished in *tadelakt*, a Moroccan plaster; the mirror has a frame decorated with *zouak*, traditional painting on wood. The semicircular desk is Art Déco. BELOW: Olive trees form a backdrop to the poolside pavilion.

have a family hideaway. There were requirements. It had to be easily reached from Paris. And the host country had to have a warm climate and a rich ancient culture with which they were not familiar, so that there would always be something to learn and discover. "For everything on our list," Loum-Martin says, "Marrakech got an A-plus."

She found what became Nakhil while on vacation 20 years ago. Located 15 minutes from town in La Palmeraie, the date-palm oasis where seven-figure holiday homes neighbor primitive villages, the house was a concrete shell on which construction had been halted and that seemed about to be claimed by nature. Loum-Martin was not merely undaunted; she adored Nakhil's blank-slate quality. "I changed everything," she says, "tacking on a veranda, creating access to roof terraces, adding more and bigger windows and altering the function of certain spaces. Indoor rooms became outdoor rooms, and vice versa."

Taking a break from her extensive work on the villa—part of a family-owned walled compound, Dar Tamsna, that includes a second house, Ouardaia (see *Architectural Digest*, November 1996)—Loum-Martin traveled to Mexico. There she met her future husband, Gary Martin, an ethnobotanist who, in hot retreat from his humdrum former life in Lansing, Michigan, turned out to share her adventurous spirit and to love Morocco as much as she did. The couple set up housekeeping in Paris, but their hearts weren't in it. In 1996 they moved with their two children to Marrakech.

continued on page 186





"We worked to create a welcoming atmosphere," architect Robert Trown says of Namale Resort & Spa, motivational speaker Anthony Robbins's 300-acre retreat on Vanua Levu, in Fiji, which he renovated. OPPOSITE RIGHT: Robbins (opposite left) purchased the former coconut plantation in 1991. THIS PAGE: The entrance to LomaLagi, his residence.



JIM McHUGH



Anthony Robbins in Eden

THE MOTIVATIONAL GURU FINDS INSPIRATION AT HIS FIJI RESORT

Interior Design by Robert Trown/Text by Patricia Leigh Brown/Photography by Erhard Pfeiffer



To experience life at the peak. To acquire "the edge." To master the art of fulfillment. To be totally juiced. To live the life you imagine. To have the whole enchilada.

Millions seeking perfection and self-transformation have turned to the audiotapes, books and "life-making" mega-events produced by Anthony Robbins, the peak-performance guru and life coach who has counseled rock stars, movie moguls, CEOs, presidents and members of two royal families and whose patterned strategies for success were inspired by Nelson Mandela and Mother Teresa. But when Robbins

"The interiors are an exotic extension of the jungle outside," says Trown. LEFT: Robbins's living room opens onto the pool deck. Antique prayer pages hang above the bookcases at left. The games table is from Niermann Weeks. Kravet fabric on chair pillows.



himself needs to be rejuiced, reenergized and transformed, he knows exactly what to do.

He goes to Fiji.

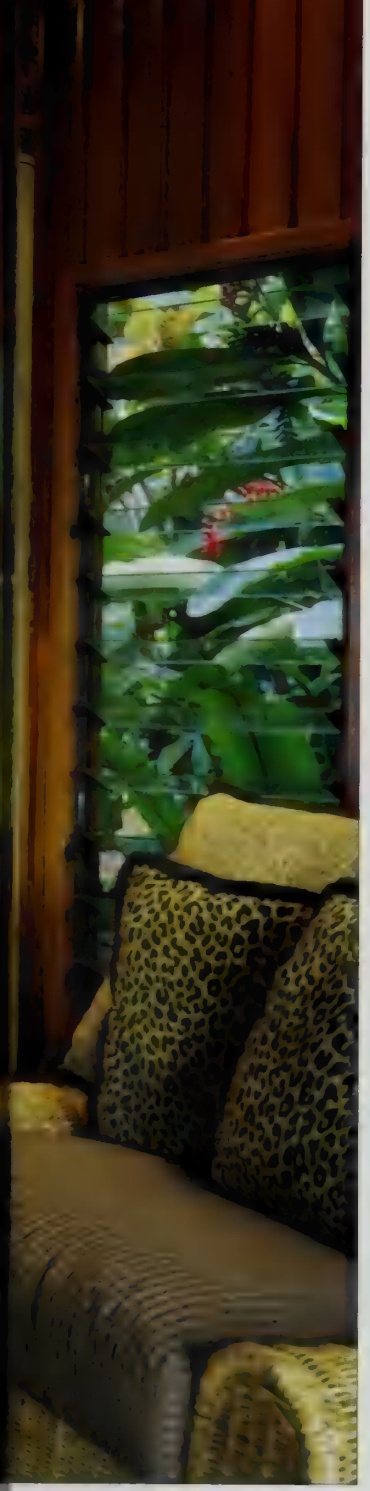
Namale Resort & Spa, the hauntingly beautiful retreat he has created on Vanua Levu, the country's second-largest island, does not fit in with the hyperbolic Robbins philosophy of CANI!, or Constant and Never-Ending Improvement. It is perfection itself.

The resort is about an hour's flight from Suva, the capital city on Viti Levu, and a short drive from Savusavu, its airport an asphalt strip in the jungle where locals shoo away the cows before a plane lands. A former coconut plantation built on limestone and lava outcroppings over the Koro Sea, Namale is at once otherworldly and distinctly Fijian.

"You can talk about balance," says Robbins, who ought to know, having made millions promoting it. "Or you can experience it."

Blessed with its own blowhole and views out to coral reefs, where spinner dolphins, batfish and hundreds of other marine creatures await reef walkers and scuba divers, the intimate resort, where Robbins lives two to three months a year, is as enchanting as the meke, the dance with which Fijians welcome visitors.

Robert Trown, the Aspen, Colorado–based architect who designed Namale with the help of an Indian construction company in Savusavu and numerous islanders, calls the resort's style "luxe in the boonies." Situated amid lush vegetation—giant ferns and mango, coconut and breadfruit trees and towering banyans—Namale is built in Fijian bure style. These traditional thatched dwellings typify the islands.



"I wanted a place where people could experience serenity and freedom, and be nurtured," says Robbins.

ABOVE: "The natural environment is bright and full of color, so the palette is neutral to highlight the view," Trown says of the master bedroom. A Luis Sottil serigraph hangs above an Indian armoire, left. Ralph Lauren Home bed and sofa. Bergamo striped pillow fabric.

"Namale is not so much a resort as it is a sanctuary for transformation, a place to rejuvenate mind, body and soul," says Robbins. "It's where I feel most at home." RIGHT: His pool faces the Koro Sea. Perennials fabrics on pillow and Brown Jordan chaise longue.

Namale Resort & Spa



LEFT: Vale Levu, the resort's open-air dining bure, features a traditional *soga*-thatch roof and post-and-beam construction. "It has a large deck that overlooks the ocean and smaller ones for intimate dining down within the lava rock crevices," notes Trown.



BELOW: The 10,000-square-foot spa, which opened in 2003, "has a higher level of sophistication and a different color scheme," says Trown. The stone wall behind the reception desk "includes a waterfall that hints at the spectacular ocean views from the treatment rooms."



The 16 bures and villas, some with 270-degree views of the sea, are linked by a series of wood decks suspended over crags and crevices, leading to pathways that wend their way to romantic dining spots hidden in the rocks. The bures were all constructed by hand, by a team of 40 craftsmen, whose only power tools were drills to bore through the volcanic rock. In the main bure, the resort's central gathering spot, timber beams are wrapped with patterned coconut-fiber rope, known locally as *magi magi*, while the roof is thatched with *soga*, a folded flat leaf.

Trown wanted a Fijian feel, but he also wanted to avoid clichés. He drew on the islands' distinctive blend of cultures, mixing furniture and textiles from India, Indonesia, Africa and Bali. Fijians, he observes, are natural designers. "They don't put down a salt shaker without a decorative leaf under it," the architect says. "The charm is the people. Men still wear hibiscus flowers behind their ears, on one side if they're married, on the other if not. Even the police wear sulus, the traditional skirts. Everything they do is designed."

After a hike to nearby waterfalls—the guide hacking



through the jungle with a machete—deep-sea fishing for *walu* (king mackerel) and *saga* (jack crevalle), or having a Fijian *bobo* massage, executed with arm and elbow, or gazing at the blowhole from the whirlpool, it is nice to unwind in an environment Robbins aptly calls "killer plush."

He discovered Fiji years ago. He was sitting on the beach with the tide coming in, looking at the stars, and realized this was it. "For me the quality of life changed when I went there," he says. "I shut off all the stimulus of CNN, the million phone calls. I went deeper. I was listening to the whispers of destiny."

Occasionally, Robbins, famous for his ability to get people to walk across hot coals, holds seminars at the resort, where clients listen to his whispers and discover what they are fully capable of. But more important, Namale is the place where the private

An elevated walkway leads to a two-bedroom honeymoon bure, one of 16 bures and villas. "It took local carpenters almost six months to build it by hand," recalls Trown. "It seems to float above the cliff face. The banyan and guava trees help create the sense of total seclusion."

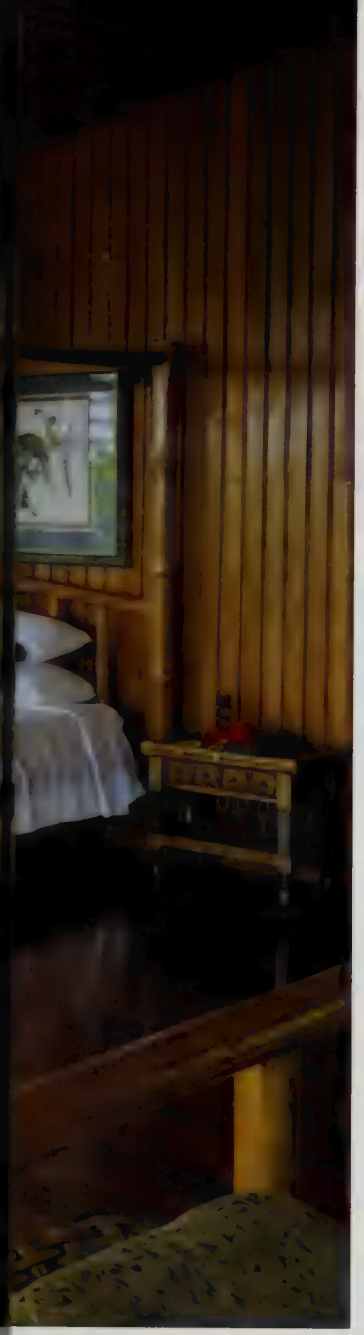




Robbins—as opposed to Robbins the infomercial spokesman who appears on the airwaves somewhere in America every 30 minutes—unwinds, sometimes in the company of fellow celebrities like Quincy Jones and Anthony Hopkins. It is the retreat to which he escapes to be with his family, "to climb in the rain forest and relax, write and create," he says.

He has expanded the original 125 acres of his Fijian resort to 300, in keeping with his own laws of success. "I wanted a place where people could experience serenity and freedom, and be nurtured," he explains. "I brought my friends here and thought, I don't have to say squat. I can just sit here and watch them transform."

Put another way, Namale Resort & Spa is a place where "vital breathing," "incantations done with emotional intensity" and other Robbins steps to acquiring the life advantage are completely unnecessary. Enveloped by tropical breezes, "people don't really need to change themselves, but to be themselves," he observes. "In this environment, you don't have to *try* to be anything. The real you shows up." □



ABOVE: Fijian and Indonesian artifacts and rattan furniture decorate the bedroom in Bula House, a grand villa that includes two adjoining guesthouses, a pool and private access to the beach. The walls are paneled in kauri wood. Kravet sofa, sofa pillow and rocking chair fabrics.

RIGHT: Coconut trees line the beachfront. "The reef 200 yards out provides excellent snorkeling, fishing and diving," says Trown. OPPOSITE: Guests at the spa can relax in a whirlpool that looks onto a blowhole. Other amenities include plunge pools and saunas.

Oriental Treasures

The venerable purveyor of European antiques **Mallett** is exploring its exotic side with its current exhibition, **"Howdah! Eastern Treasures."** High-caliber pieces of 18th- and 19th-century Oriental export art, with a focus on the Indian subcontinent, are on display at its London and New York locations through November 12. Key items are an ivory howdah that was made for a maharaja in 1820, a 1790 16-light green-glass chandelier and a pair of 19th-century painted ivory throne chairs (one, right) that were acquired for the London home of Lord Curzon of Kedleston, who was viceroy of India until 1925.

Mallett, 141 New Bond St., London W1S 2BS; 44-20-7499-7411 and 929 Madison Ave., New York, NY 10021; 212-249-8783 www.mallettantiques.com





Clarence House

Jembala

A new woolen crewelwork from Clarence House (www.clarencehouse.com), *Jembala*, is based on the traditional tree of life design, but artist Kazumi Yoshida was also inspired by 1920s ballet costumes.

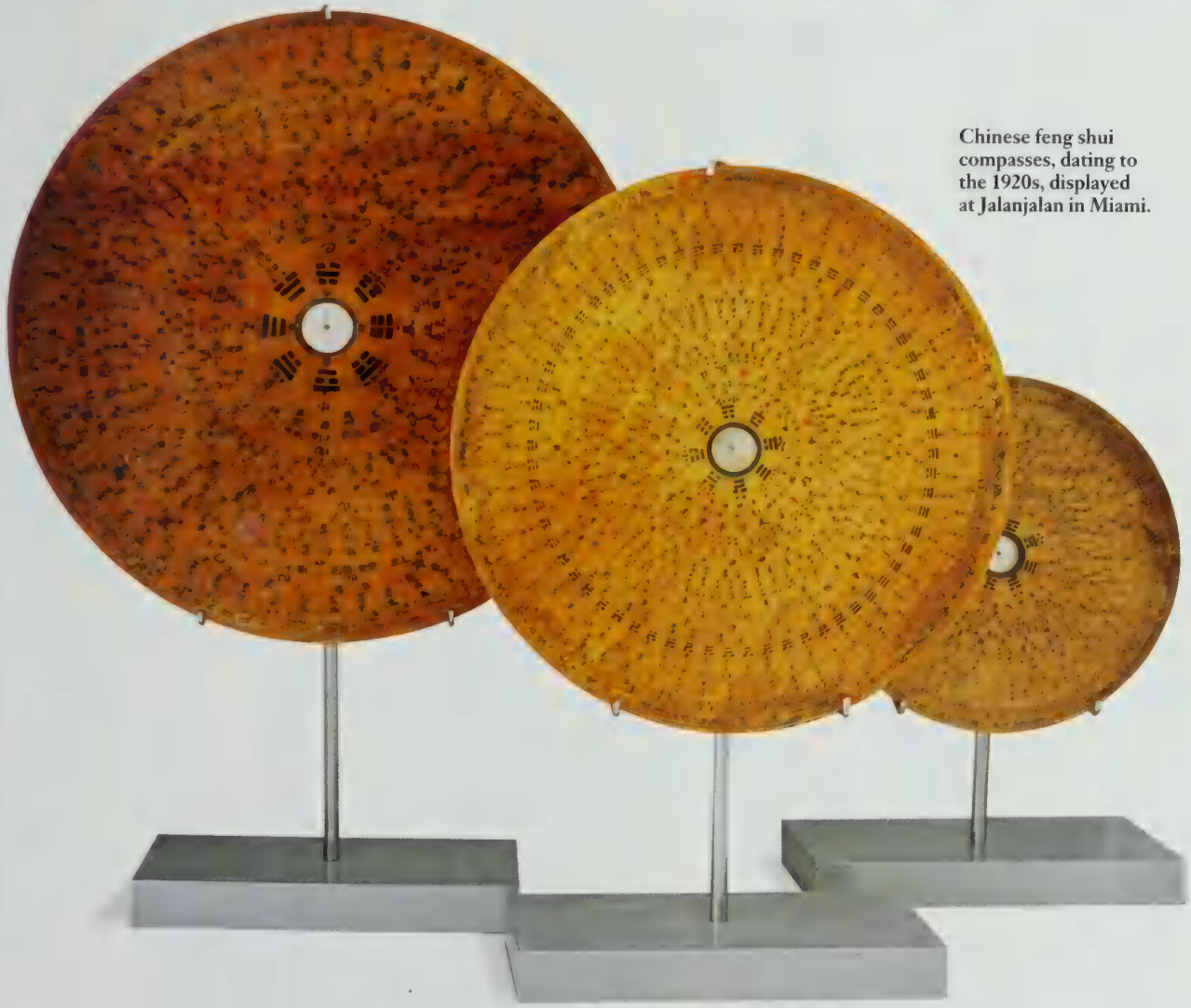
Miami's Global Vision

Partners Penny Turkell, Scott Parker and Bruce Platt opened **Jalanjalan** with the intention of "bringing the world to designers and the public," says Platt. The Miami shop's "well-traveled look" is achieved by its appealing combination of items, ranging from a 1950s drafting table picked up at a Paris flea market to tables made of one- to three-million-year-old petrified wood from China (right, in the shop). Architectural elements are shown with Indonesian daybeds, lamps made from found objects and new furniture designed by Turkell and Platt, which is fashioned in India with bone and ebony inlay.

Todd Davis and **Robert Brown** canvass the space for "unique pieces that add a distinct personality to a house," says Davis. "They have things I've never seen before, which, for a designer, is a real draw." □

Jalanjalan, 3921 NE Second Ave., Miami, FL 33137; 305-572-9998
www.jalanmiami.com





Chinese feng shui compasses, dating to the 1920s, displayed at Jalanjalan in Miami.



"The house is narrow, because I wanted to retain the trees and the beauty of the site," architect Juan Sabbagh says about a weekend retreat he created for Ricardo Torres and his family in southern Chile. At the entrance is a tower, clad in volcanic stone, containing a spiral stair.

Architecture by Sabbagh Arquitectos/Interior Design by Paula Gutierrez Erlandsen
Text by Philip Nobel/Photography by Carlos Eguiguren



Looking Out, Looking In

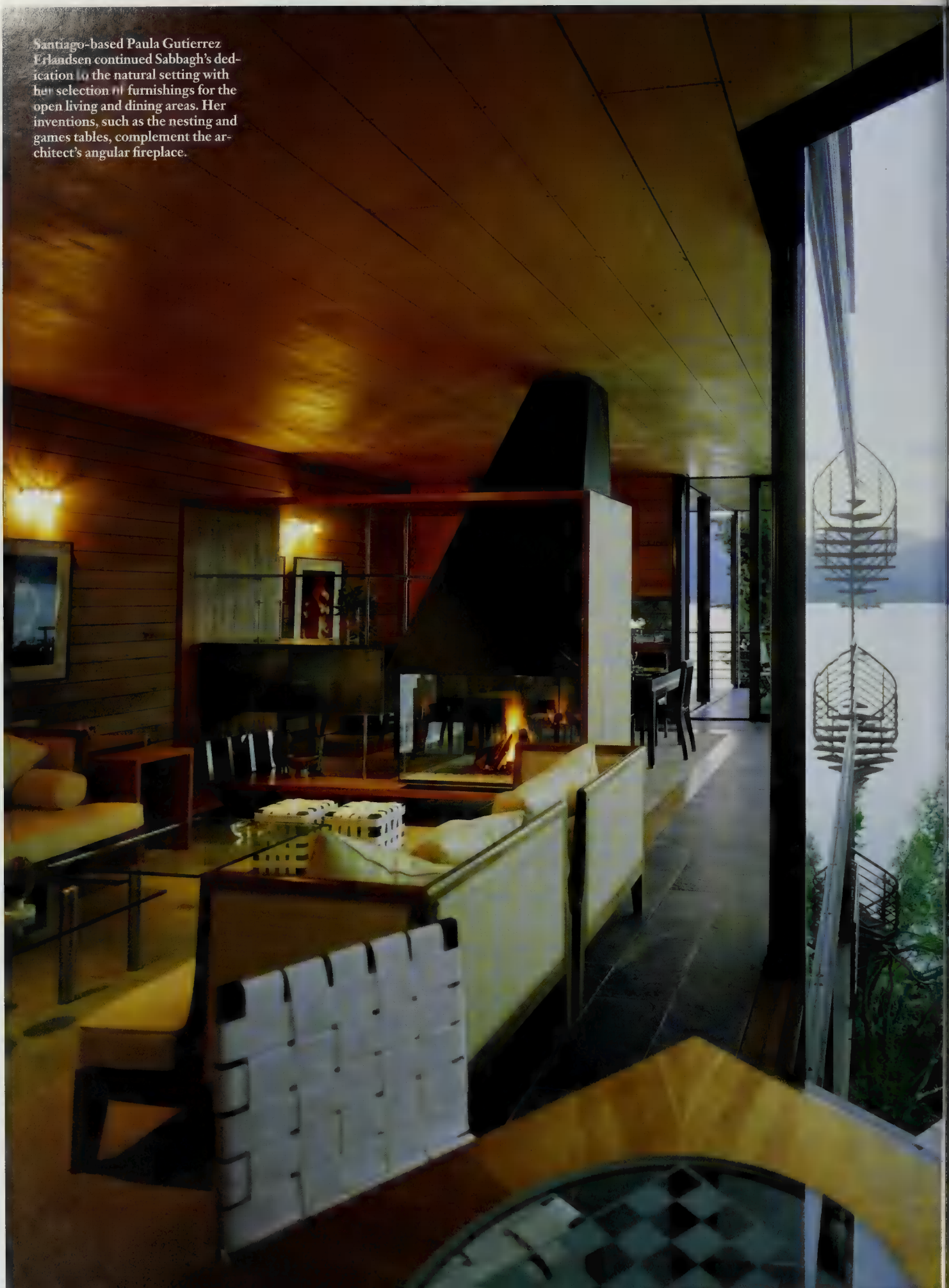
THE TRANSPARENT BEAUTY OF A GLASS HOUSE IN CHILE

The residence is set on a steep hillside overlooking Lake Caburga. "To maintain continuity with the surroundings, we didn't touch the existing forest around the house," says Sabbagh. "It's barely visible. The only way to see it is at night, when the lights are on."

The successful glass-walled house is the modern architect's Holy Grail. But more than with any other type of home, the final effect is outside the architect's control. Whether the site is a hilly spot in suburban Connecticut, as in the case of Philip Johnson's Glass House, or a flood-prone riverside in Illinois, where Mies van der Rohe's iconic Farnsworth House was built, all that glass needs something great to look out on; the house is nothing without its setting.

Chile's Lake Caburga, a deep rift cupped by mountains, offers an almost absurdly beautiful site to be exploited by such a house. Juan Sabbagh, an architect based in Santiago who has vacationed in the area for many years, recently built a weekend home on the shores of the lake for the family of Ricardo Torres, whose company supplies Chilean architects with aluminum and glass. "The house is located in an overwhelming natural site," says Sabbagh. "The design premise was to respect the surroundings and to use them as a support for the architectural idea."

That architectural idea might be described in short as "views, views, views." The house—whose isolation is indicated by its address, "Kilometer 5.5, Road to National Park"—is set precariously into the side of a sheer escarpment that falls sharply to the cold waters of the lake. To position it within the thick cover of the otherwise untouched forest, Sabbagh set the house about halfway down the slope, making possible an approach to it along a flagstone path from above. In the best tradition of delayed architectural gratifi-



Santiago-based Paula Gutierrez Erlandsen continued Sabbagh's dedication to the natural setting with her selection of furnishings for the open living and dining areas. Her inventions, such as the nesting and games tables, complement the architect's angular fireplace.

The house is set precariously into the side of a sheer escarpment that falls sharply to the cold waters of the lake.



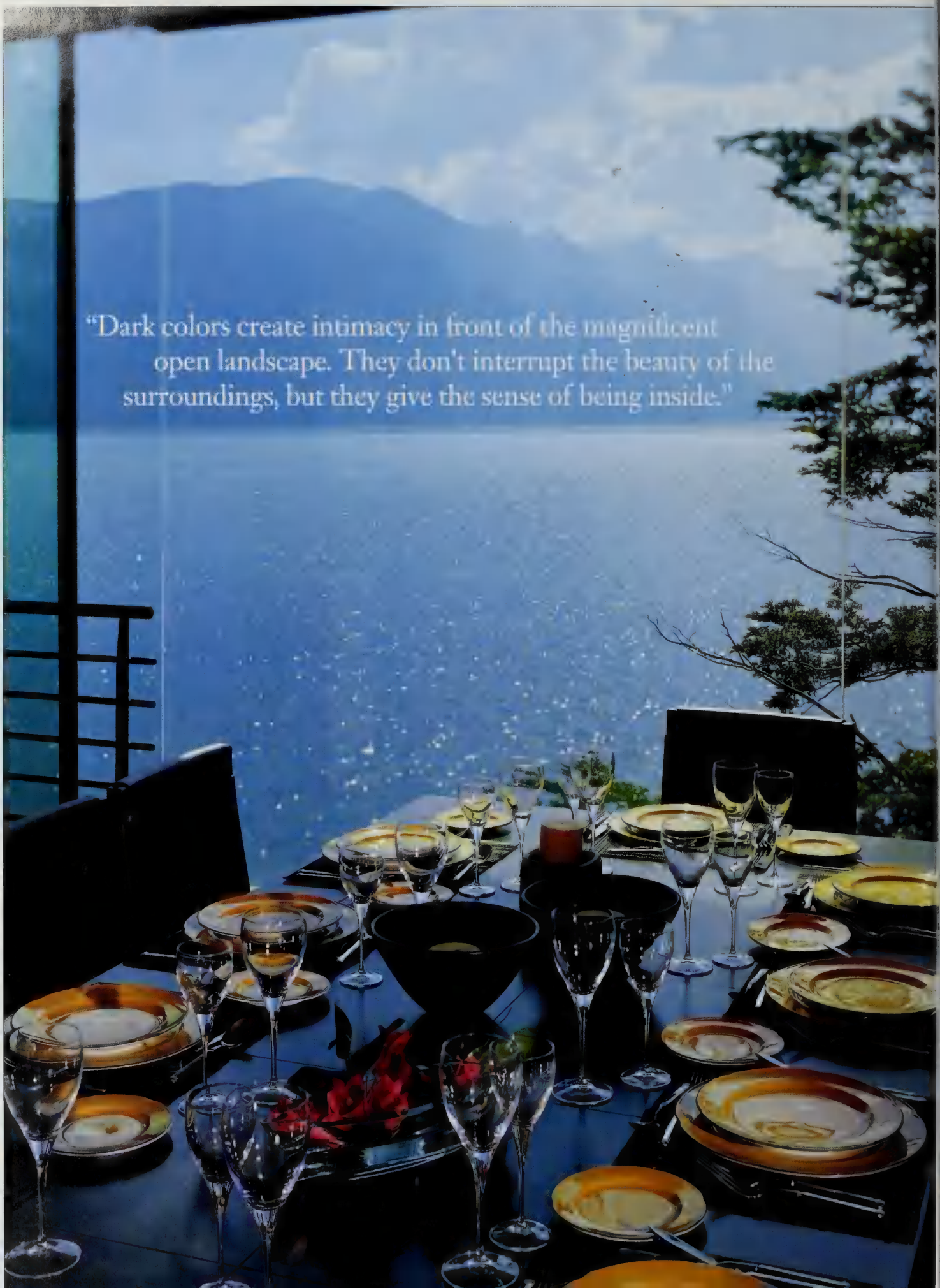
"Each space is visually integrated with the next," says Erlandsen (above, seated on a sofa of her own design). Having been an architect herself, she fabricated or chose pieces "based on their aesthetic coordination with the architecture."

cation, this path merely hints at the possibilities beyond; it is only after passing through the main gate that the full vista is revealed: miles of clear water, bold-faced mountain ranges and lots of clean Southern Hemisphere skies. With its misty atmosphere and evergreens growing out of iron-bound shores, it might be the coast of Maine. But then you catch a glimpse of the smoking, snowcapped peak of the nearby Villarrica volcano: Toto, we're not in Camden anymore.

Mastering the volatile local geology was a trick. "The main characteristic of the ground was its volcanic surface, uncompressed and in continuous movement toward the lake, due to the slope," Sabbagh says. "We designed a foundation that made the house independent of the upper surface, in search of solid support." That was done by pouring a platform on deep piles that the architect calls "a concrete table." The lower, service level of the house rests on that table; the living spaces are built out in steel and glass above.

Taking advantage of a kink in the topography, the long house is split into two angling bars. The main entrance brings visitors to the point where they collide. To the right, there is a kind of bunkhouse—if such a term can be used in such a place—four bedrooms and two baths all in a row, each with an uninterrupted view out over the lake. To the left, down a short flight of stairs, one finds the main living area.

There, the house's debt to other modern icons becomes clear; the long, rectangular space is interrupted, but only partially, by an intervening fireplace and flue—a trick that will be familiar to fans of Frank Lloyd Wright or Marcel Breuer. Here, though, that fireplace is rendered as a glass-sided wood box. It's a micro-


"Dark colors create intimacy in front of the magnificent
open landscape. They don't interrupt the beauty of the
surroundings, but they give the sense of being inside."



cosm of the room; the inland side, against the hill, is walled with boards made from a native conifer; the other side, projecting out toward the lake, is floor-to-ceiling glass.

Furniture in the room was arranged in three discrete groupings by the interior designer, Santiago-based Paula Gutierrez Erlandsen. "The design objective was to create a perfect fusion between landscape, architecture and decoration," she says. "For this I utilized natural materials and simple, sophisticated lines." The materials range from local slate and hand-dyed rugs underfoot to glass tables designed by Erlandsen and executed by the owner of the house. To one side of the glass fireplace divider there are two sitting areas, formal in conception but designed for comfort. To the other side, closer to the kitchen—another glass-and-wood box—is the dining area. Here the palette turns dark, with a table and chairs in molasses-colored *capacho* wood. "Dark colors create intimacy in front of the magnificent open landscape," Erlandsen says. "They don't interrupt the beauty of the surroundings, but they give the sense of being inside."

That sense is lost entirely in the master bedroom. The slate floors carry out past the glass walls onto a ringing terrace, and were it not for the pipe railings, one might have to worry about rolling off the bed into the lake itself. In the adjoining master bath, another glass wall opens next to what must be one of the most decadent tubs in all the Andes. There's no privacy, but there's also no one around. And clearly the architect cannot be faulted for not wanting to waste an inch of such a view. □



OPPOSITE: Erlandsen used a dark palette for the dining area to avoid competing with the dramatic lake views. The wood table holds hand-painted Chilean porcelain. "The arrangement is made with copihue, the national flower of Chile, native to these woods," says the designer.

TOP: Sabbagh played up the seamless indoor-outdoor transition with a slate floor that edges the master bedroom and continues to the terrace. Erlandsen designed the table; Torres built it. ABOVE: A stair extending from the basement to the second floor clings to the house.

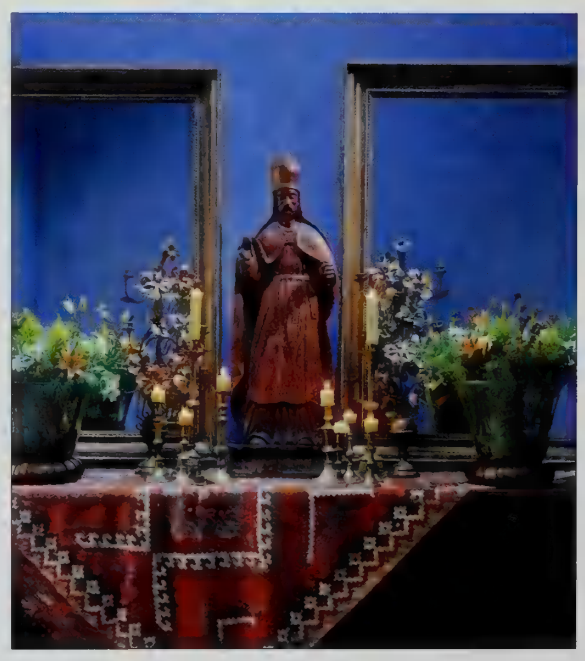
An Affair to Remember

RESTORING ROMANCE TO A COLONIAL IN SAN MIGUEL DE ALLENDE

Text by Peter Haldeman/Photography by David O. Marlow

One hundred and seventy miles northwest of Mexico City, San Miguel de Allende rises from the hills above the Laja River like a colonial Oz. Its splendid Spanish mansions (the city was founded by the Franciscan monk Juan de San Miguel), bougainvillea-shaded patios and meandering cobblestone streets have long drawn artistic pilgrims from around the world. Over the last couple of decades the city has lured ever greater numbers of north-of-the-border refugees—but, as a national monument, San Miguel remains unspoiled by a single McDonald's.

Nick and Betty Coates, an Aspen, Colorado–based real estate developer and a former interior designer, respectively, fell under the spell of San Miguel in the early 1990s. They were not unfamiliar with the area—Nick Coates had developed several



ABOVE: A walled compound, left foreground, believed to be 300 years old is situated in the historic district of San Miguel de Allende, Mexico. The owners, Nick and Betty Coates, retained all exterior walls in accordance with the city's strict architectural preservation codes.

LEFT: An 18th-century Philippine statue of a saint greets visitors in the entrance hall. OPPOSITE: "We just saw all the great possibilities for this house," says Betty Coates. From the interior courtyard, double doors open to the living room. A guest room is above.





homes in Puerto Vallarta, including one for the two of them, and the couple had made many shopping excursions to San Miguel for crafts and other home furnishings. "It had changed since my first time there, in the late '50s," Betty Coates recalls. "It had pretty much been a sleepy little town. Now there were lots more hotels and bed-and-breakfasts and restaurants—all the things we gringos like to have around us." Her husband agrees: "Every time we came back, we'd meet some new people, and it was just a growing love affair."

The romance was consummated, as it were, in 1997. That was when the Coateses found—a few blocks from the main city square, behind one of the blank walls that mask San Miguel's architectural treasures—a 300-year-old colonial gem. Situated on about a quarter of an acre, the one-and-a-half-story house featured graceful arches, beam ceilings, stone door and window surrounds, and an elegant courtyard built around a several-hundred-year-old mesquite tree. It was also dilapidated. "It was what you would call barely livable," says Nick Coates. "It had

"The furnishings are very eclectic—from everywhere," Betty Coates says. ABOVE: In the living room, a wall hanging from India is atop an Indonesian cabinet. A pair of Mexican clay horses flank an antique *nicho con santo*. Lee Jofa chair fabric. Kravet solid chenille on sofa.

RIGHT: "The fireplace in the dining room was originally part of a window frame, and we used it as a mantelpiece," says Coates. The table is 17th century, from a convent in Catalonia, Spain. "It's one of our oldest and nicest pieces," she comments. The chairs are from Majorca.





A guest room. "We acquired property on the side of the house so we could have patios off all the bedrooms," Coates explains. "We probably added 5,000 square feet, roughly doubling the size of the house." The elephant-motif table is from India. The floors are of Saltillo tile.



LEFT: A pair of stone horses from the Qing Dynasty guard an arched window in the master bedroom. "It was installed as part of our philosophy of keeping the rooms light," Coates points out. An African carved bust rests atop an early-19th-century English night table.

"Every time we came back to San Miguel, it was just a growing love affair," says Nick Coates.



LEFT: Panoramic views of San Miguel can be seen from the rooftop terrace. "It's a wonderful place for entertaining, since the climate is absolute heaven most of the year," Coates says. The round table is made of marble from Yucatán. The pillow fabric is Guatemalan.

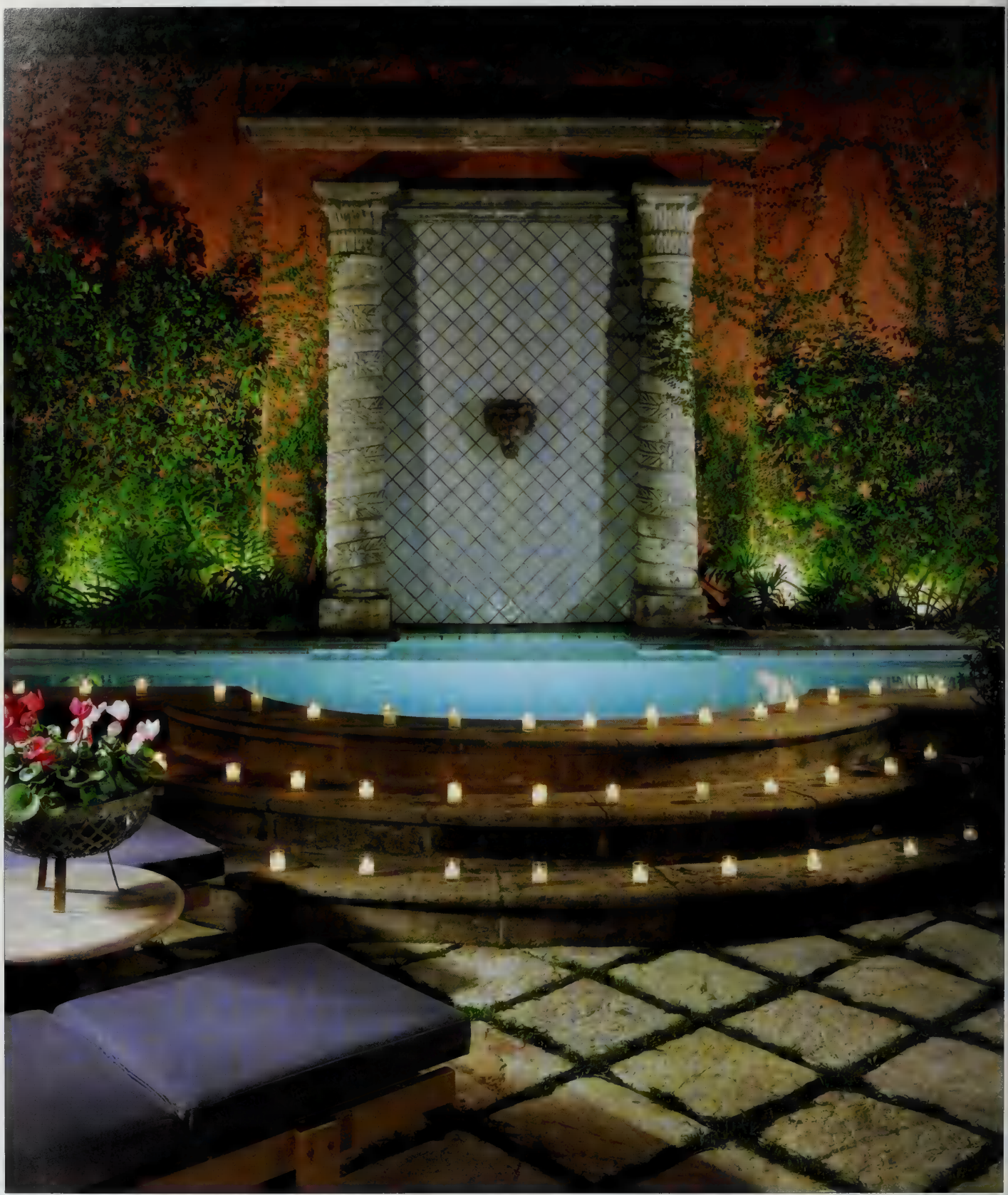
been owned by some American twins who apparently were famous for their parties. And it had just been kind of sitting there since they had died. The bathrooms were usable, but it was pretty much a ruin."

Unsure exactly what to do with the place and busy with their building projects in Puerto Vallarta, the couple postponed a renovation for a few years. By the time they got around to it, they had definite ideas about what the old house needed: more space, more light and more attention to its classic bones. As residents of a historic district, they couldn't take down any walls or make any changes to the exterior. "In a sense that made our jobs as architects, which we were on the project, hard," says Nick Coates. "But it also made it pretty easy, because we used the existing walls—it was a matter of reconforming what was inside them."

They gutted the place, rebuilt crumbling walls and extended the second floor across the back of the house. (The addition contains the master bedroom and a study for Nick Coates.) To open it up, they installed windows and skylights and acquired some additional property on the side of the house to accommodate new patios off the bedrooms. Along the way, they overhauled the kitchen and baths. The couple took their time on the project, which ultimately spanned three years. "We discovered that when we weren't there, things would go wrong fairly regularly," explains Nick. "If we were going to be gone for any length of time, we'd just stop."

They hired Peter Bowman, a builder who had worked with them on the Puerto Vallarta properties, to oversee con-

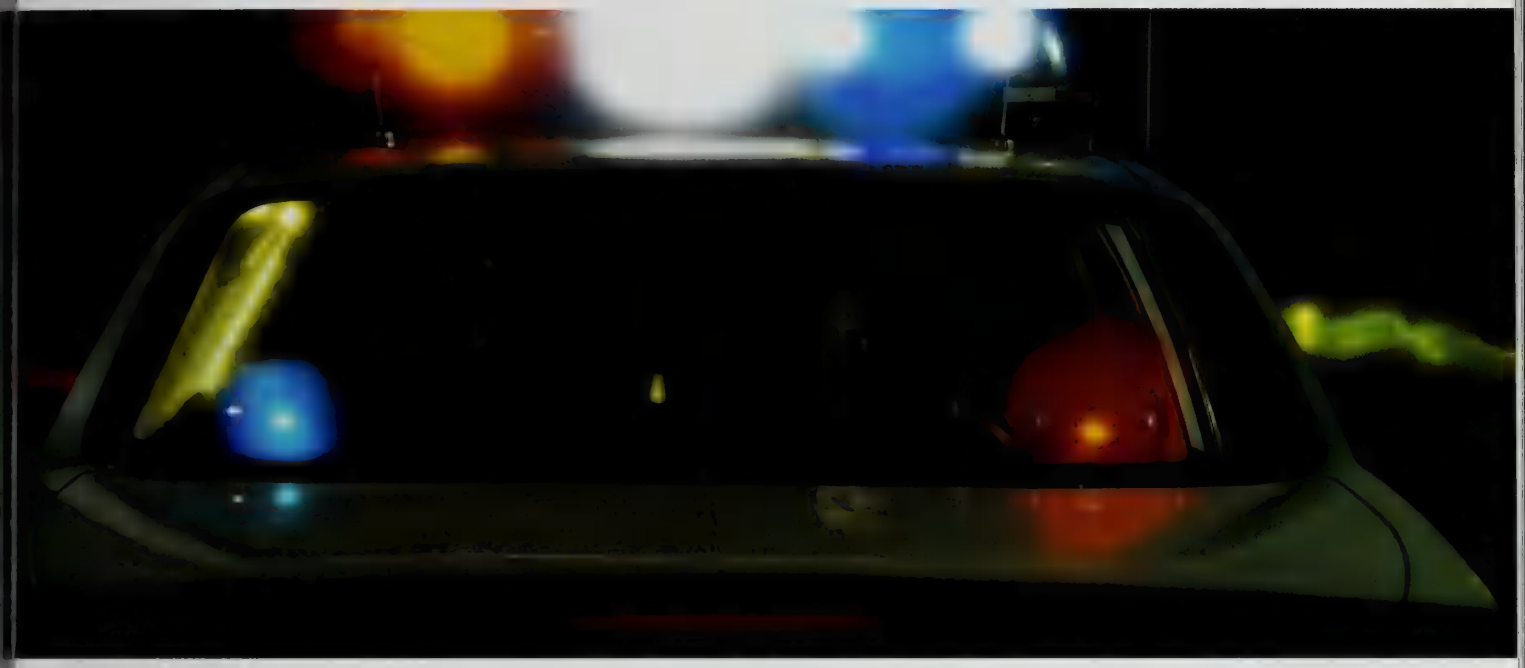
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The Coateses cherish the comforts of Seis Fuentes, which was named for the six fountains the house boasted when they acquired it.

"It does get cold in the winter-time and at night, but the days are warm and sunny, and it never rains. It's great for outdoor living," says Coates. Stone columns from a Mexican church set off a tiled fountain, with a carved stone ram's head, that feeds into the pool.

Kevin recently got his first car with OnStar.



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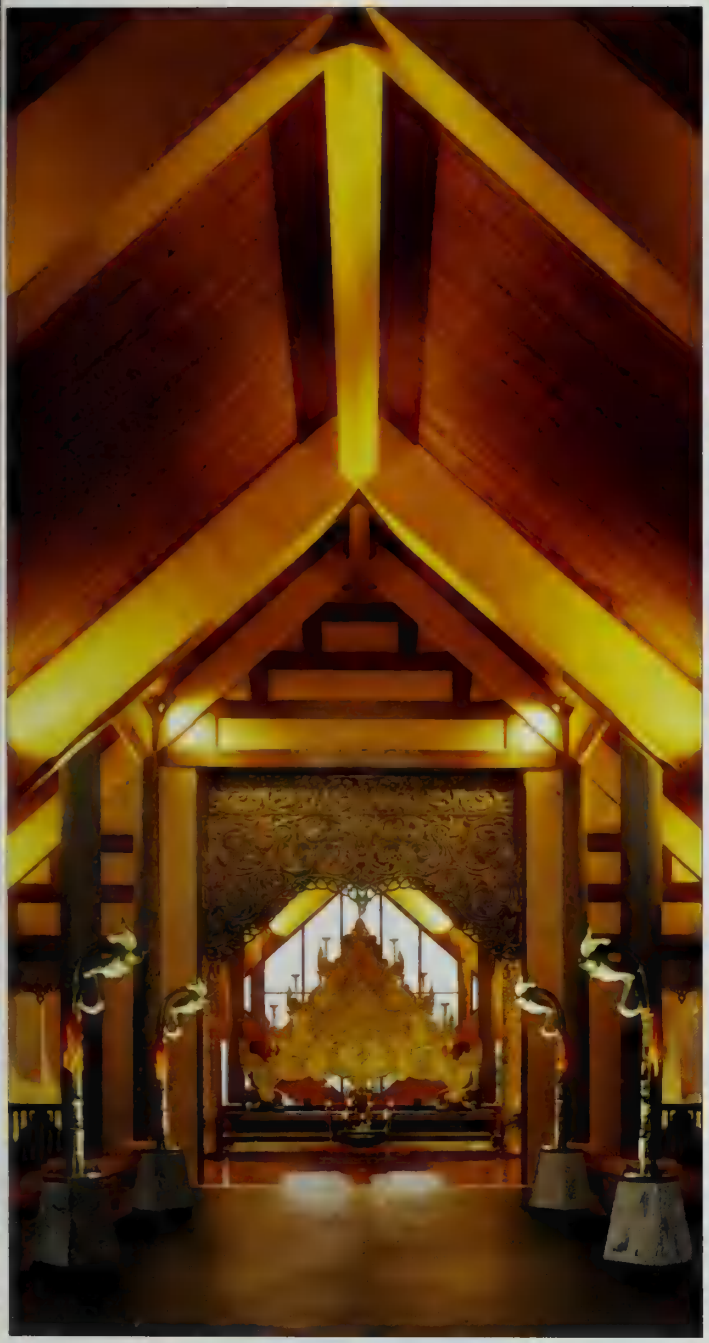
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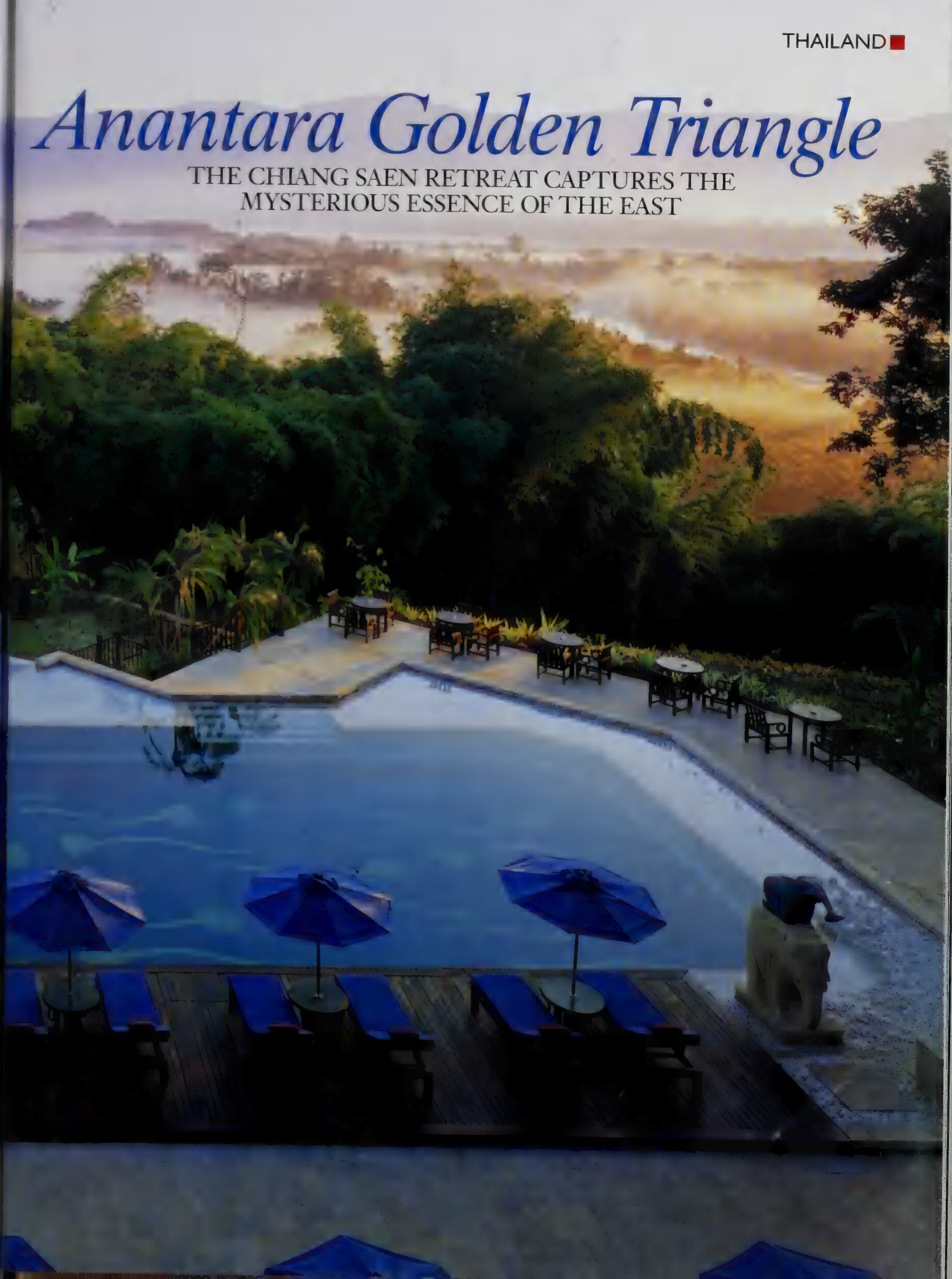




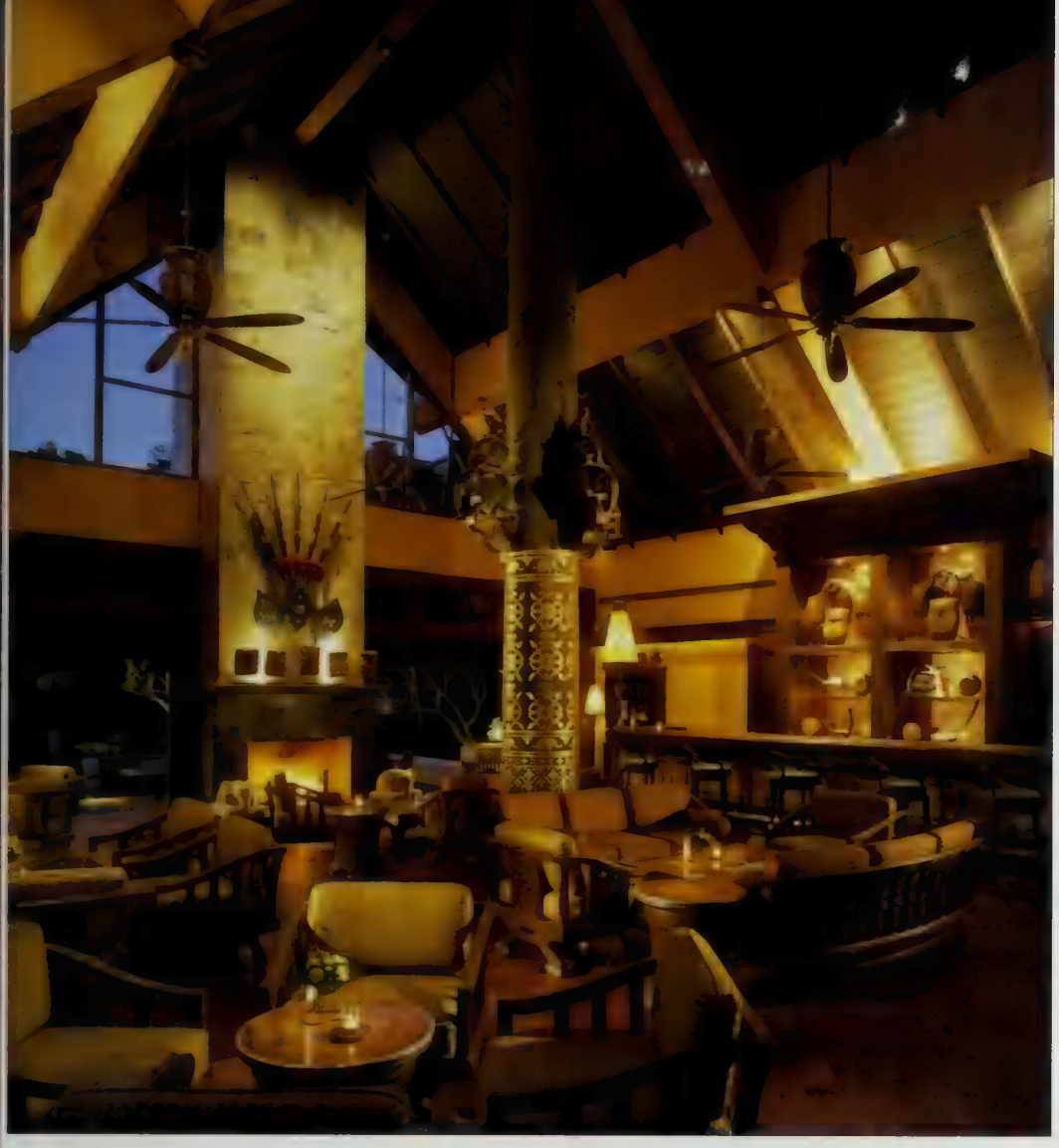
Commanding a view over a jungle canopy, Anantara Resort & Spa is a 90-room hotel located in the Golden Triangle, the point where Myanmar, Laos and Thailand meet. Landscape architect Bill Beasley was responsible for a complete re-design of the grounds.

Anantara Golden Triangle

THE CHIANG SAEN RETREAT CAPTURES THE MYSTERIOUS ESSENCE OF THE EAST







Interior designer John D. Lightbody describes the aesthetic as "a contemporary interpretation of classic Thai." OPPOSITE: In the lobby, a massive carved wood candleholder is supported by three wood elephants. "They represent strength, wealth and longevity," he says.

ABOVE: The lobby's Elephant Bar is decorated with authentic weaponry and crafts made by local tribes. Jim Thompson fabric. BELOW: A courtyard is between the porte cochere and the reception area. The pair of copper umbrellas were created in the 13th-century Lanna style.

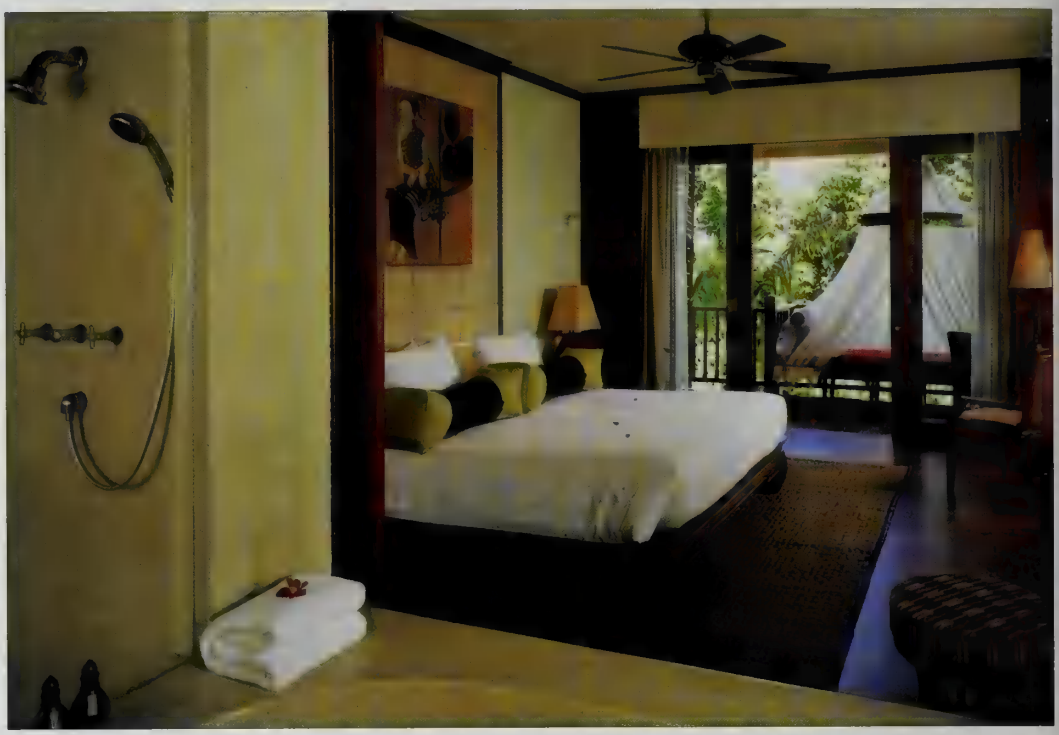


For centuries Southeast Asia's Golden Triangle—the intersection of the Mekong and Ruak rivers, where the borders of Thailand, Laos and Myanmar all converge—was famous chiefly as the center of the world's opium trade, an amorphous narcotics bazaar spreading over three nations but subject to no law save that of supply and demand. Today, with drug laws strictly enforced, the region happily traffics in a variety of perfectly legal intoxicants: the sight of the early-morning sun breaking through a fogbank to warm a mountainside, for instance, or the sound of a far-off elephant's roar heard during an evening walk, or the taste of a fiery red curry washed down with a cold beer.

In the northernmost province of Chiang Rai sits Chiang Saen, the town overlooking the confluent rivers that define the Golden Triangle. Curious visitors have always traveled here to absorb the natural beauty and to engage with the local hill tribes, whose artworks and handicrafts are among Thailand's most popular exports. Now they have yet another reason: the Anantara Resort & Spa, a unique destination that offers guests a new take on classic Thai traditions.

Though he lives in Bangkok, Anantara's interior designer, John D. Lightbody, of Abacus Design Co., can't escape the pull of the north. "My mind always drifts to the north when looking for inspiration," he says. "It's brimming with incredible materials, traditions and artisans. I find that I need to spend at least two or three days each month there to recharge my batteries." Along with landscape architect Bill Bensley, with whom he previously collaborated on the Regent Chiang Mai resort (see *Architectural Digest*, September 1995), Lightbody has overseen the total renovation of the property. Together they have distilled Thai style into a few of its most recognizable components—teak, silk, terra-cotta, spectacular flora and the culture's unmistakable architectural elements—but also added modern touches that confer a contemporary sense of luxury.

Interior Design by John D. Lightbody of Abacus Design Co.
Landscape Architecture by Bill Bensley
Text by Jeff Turrentine/Photography by Erhard Pfeiffer



RIGHT: All guest accommodations have private balconies with mosquito-net-covered seating and room for outdoor dining. Sliding louvered doors can separate the bath from the sleeping area. The floors are recycled teakwood. The fabrics are from Jim Thompson.

BELOW: A poppy motif, a nod to the area's history of opium trade, accents the pool. OPPOSITE: The entrance to the hotel's restaurant, Dahlia. "I found the pair of elephants in Chiang Rai," Lightbody says. "They were originally from Burma and are well over 100 years old."

But modernity, while welcome here, must mind its manners. Architecturally this rule is introduced at the courtyard entrance, designed "to divorce the car from the lobby," says Bensley. "We wanted to evoke the idea of entering a Thai temple, with all of the traditional Thai paintings telling stories." Arriving guests pull up under the porte cochere, disembark and are at once drawn through a narrow portal to a shallow reflecting pool; their car is whisked away, leaving them to continue their walk back in time to a slower-moving and more sumptuous era as they pass through public areas whose scale and attention to detail make them seem fit for a Lanna emperor.

Walking past the entrance hall's phalanx of burnished-aluminum elephant-head totems—which appear to bow in obeisance—guests arrive at the main lobby, dominated by a majestic wood candleholder resting on the backs of three carved elephants. At its apex, the angled ceiling stands more than 40 feet high, which meant that "it would dwarf anything that wasn't greatly overscale," says Lightbody. (Hence the 20-foot muslin mosquito nets, gargantuan pillars of white that look like baby bottles as imagined by Claes Oldenburg.) The recycled-teak floors are waxed to a warm glow; decorative columns, fans and fixtures employ copper leaf that resembles the gold leaf found in Thai palaces and temples.

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Jack's Camp

A SAFARI CAMP IN THE KALAHARI DESERT EVOKES A BYGONE ERA



Text by Michael Frank/Photography by Tim Beddow



At Jack's Camp, in the vast Kalahari Desert of Botswana, an enclave of luxurious tents recalls a colonial-era safari camp. LEFT: The library tent, stocked with books on local geology, culture and history, opens to the grasslands. Mattress and bolster fabric and chair print, Mulberry.

The language alone is enough to start an adventuresome traveler packing: the salt pans of the Makgadikgadi, the Kalahari Desert, the Okavango Delta. Meerkats and brown hyenas, migrating wildebeests and zebras. Flamingos by the thousands. Fossils, rolling grasslands, quivering palms, a dry riverbed where garnets and carnelians tuck in among waterworn pebbles. Game walks with Bushman trackers. Quad-bike trips into the desert infinity. Chapman's Baobab, the largest and (with 5,000 birthdays behind it) the oldest tree in Africa. Guides that are, by their employer's own estimate, "knowledgeable and only occasionally pompous and boring." All experienced within a cocoon of festively lined canvas tents that are fitted out with running water pumped from a well, four-poster beds, damask linens, polished silver and a museum-quality collection of local artifacts and memorabilia. Jack's Camp is this, and more.

Located on the edge of the Makgadikgadi salt pans in Botswana's Kalahari Desert, the camp is the brainchild of Ralph Bousfield and his partner, Catherine Raphaely, who, in bringing sensitive—and deluxe—safari tourism to one of the remaining rugged outposts of Africa, have realized (if also somewhat modified) the dream of Bousfield's late





TOP: The dining tent is at the heart of the camp, which is nestled in a palm oasis. "The finials and crenellation on the tents are traditional," says Catherine Raphaely, who runs the camp with her partner, Ralph Bousfield. "The wildebeest skulls, found nearby, are our own addition."

"I like the idea of a camp being a little, well, camp," says Raphaely. "The eccentric, over-the-top English style has always appealed to me." ABOVE: The interior of the dining tent is lined with a cotton print. "The wallpaper effect seems Victorian and mad-professor-like."







ABOVE: "We use four-poster beds in the sleeping tents—up high off the ground to keep you away from anything you don't want to meet." The hammered-tin boxes were made by Ithutheng, a women's cooperative in Mokolodi; the burnt-sienna fabric is North African.

FAR LEFT: Kalahari Bushmen, who serve as guides on tracking excursions, wear traditional hunting attire. LEFT: The camp, a registered national museum, features displays of East African artifacts—divining bones, ostrich-egg water containers, and bows and poisoned arrows.

father, Jack, for whom the camp is named.

Jack Bousfield was one of those legendary Africa aficionados. Descended from four generations of safari leaders, he was listed in a *Guinness Book of World Records* as the man who hunted the most crocodiles ever (some 54,000), but by the late 1960s he grew disaffected with hunting, which he felt had become unsporting. Having fallen in love with the wide-open emptiness of Botswana, he looked for a different way to make a living there and hit on the idea of using quad bikes to open up the largely unexplored salt pan, an ecosystem the size of Switzerland that floods each year with the summer rains, then dries out again in the winter months.

According to Raphaely, Bousfield was a "visionary who had the misfortune not to be able to see his vision to full fruition." In 1992, after surviving bouts of blackwater fever, various strains of malaria, sleeping sickness, an elephant goring and several airplane crashes, he died in still another plane crash, leaving behind an earlier version of Jack's Camp. "Because he was such an alluring character," Raphaely says, "people came to the camp despite its bare-bones comforts. But when Jack died, the draw of his personality naturally went with him. We thought we ought to make the experience of being here both more accessible and more romantic."



Raphaely and Ralph Bousfield were an ideal pair to guide the camp through its transition to a more sophisticated incarnation. Bousfield the son inherited his father's love of place, history and culture. He wanted Jack's Camp to be as much a museum of East African history and a place to educate travelers and welcome researchers as a luxury accommodation. Raphaely, a South African stylist who worked in New York and Australia before moving to Botswana, hit on the idea that the camp might best be decked out in what she calls "postcolonial elegance."

What is that, exactly? "Well,

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TOP RIGHT: In the tea tent, maps of the Kalahari Desert, some hundreds of years old, chart the history of exploration of the area. Many were collected by Bousfield's father, Jack, a fifth-generation safari leader, who began running expeditions from the site in the 1960s.

ABOVE: The camp abuts the Makgadikgadi salt pans. During the rainy season, the pans become an enormous wetland that draws migratory birds, such as flamingos, along with wildebeests and zebras. RIGHT: Safari chairs are arranged on the pans for drinks at dusk.

Jumby Bay

A RICH HISTORY IS ILLUMINATED AT AN ISLAND RESORT IN THE WEST INDIES





Architecture by MCM Architects
Interior Design by Cheryl Rowley
Text by Jamaica Kincaid
Photography by Bruce Buck

Here is a way to go home again: Take a vacation in a place that is within sight of the place where you grew up. I grew up on the island of Antigua, a place that is famous for attracting people who want to go there and do just that: take a vacation. But since it is my home, my ancestral home at that, it holds for me an array of emotions, none of them leading me to relax or to forget. Yet, loving that place as much as I do, its natural beauty, it seems to me, unsurpassed by any other island in that area of the world, I long to go there.

A number of small islets are strewn off the shores of Antigua. One of them, called Long Island by Christopher Columbus as he sailed by in 1493, hosts the



resort Jumby Bay. I spent four perfect vacation days there, sitting on a white-sand beach looking at the series of low-lying mounds that make up the island of Antigua. In back of me were some beautiful bungalows, roomy and luxurious inside. I stayed in one of them and marveled at the fact that it was much bigger than the house in which I grew up.

So much of places like Jumby Bay is about trying to reconcile the past with the present, trying to make the past, which is almost always horrible, stay there in the past, while making the present enjoyable. Many years ago Jumby Bay, then called Long Island, used to be a sugar plantation. No real evidence of the slaves who made the plantation possible re-

Jumby Bay, renovated by Rosewood Hotels & Resorts, lies on a 300-acre island off the coast of Antigua in the West Indies. OPPOSITE ABOVE: A view across the Atlantic to Antigua. ABOVE: Los Angeles designer Cheryl Rowley gave the courtyard at the Pond Bay House a British colonial feel. McGuire teak furniture.



I spent four perfect vacation days at Jumby Bay, sitting on a white-sand beach.

mains, but that they were there is not at all denied. The relic of the sugar mill, which they worked, is still there. The great house, which sheltered the people who owned them, has been refurbished and is a wonderful place to have a delicious formal dinner. The sugar fields themselves are now big, open pastureland of tall grasses, beautiful to behold, especially when seen early in the morning still damp with dew.

If the sugar fields are now just open pasture, something of the island that existed before Christopher Columbus, the ritual of the hawksbill turtle nesting, still occurs. On a small stretch of beach, situated on the Atlantic Ocean and one of the three that dot the tiny island, is where the females of this species of turtle come every year from July to November to nest. Needless to say, this ancient creature is rare and so not taxing the poor earth's resources. Not far from where the turtles nest is the home of Peter Swann, the man who is president of the corporation that owns the island of Jumby Bay and the hotel itself. His house is one of 20 or so homes that are on the island. It is a house of incredible loveliness and natural beauty. When inside, you feel as if you are outside, sheltered in a grove of wood and leaves. A swimming pool practically, just almost, spills out onto the beach, but it never does so. And this is how that marvelous turtle survives, by living next to Peter Swann. I can remember well that when I was a child, my family and other people we knew lived for turtle season. In particular, I was encouraged to eat turtle egg soup because I was so sickly.

Such a place as Jumby Bay needs a wonderful host, and it has one. His name is Peter Bowling, and one day I went with him around the island just to have a look. That can be done anyway—a guest can get up and walk around early in the morning before that infernal sun, which is good for warming the air but hard on any kind of human skin, gets going. But I wanted to see the island with someone who lives there all the time and loves it passionately. We drove around on narrow cemented pathways—for there are no roads—in a golf cart. Never out of



OPPOSITE ABOVE: The master bedroom of La Casa, one of several private estates available to guests. Accommodations also include 11 3,000-square-foot villas and 39 suites. ABOVE: Architect Andrew Goodenough, who lives on Antigua, modeled La Casa after Vizcaya.

RIGHT: The Estate House Restaurant, reserved for formal evening dining. Portland, Oregon–based MCM Architects, which designed and built much of the resort, added the restaurant onto an existing late-18th-century plantation house. The chair fabric is from Giati.





RIGHT: The Courtyard Suite. "The palette was inspired by the colors of talcum and sand," notes Rowley. Ocean views, verandas and colonial-influenced wood furniture are typical of the suites. Some have indoor-outdoor baths in secluded courtyards. Bed, Baker Furniture.

BELOW: Palm trees and discrete cabanas border the freshwater lap pool. "Jumby Bay is a place for a languid, restful stay," says Rowley.

view were the surreally glittering surfaces of the Atlantic Ocean or the Caribbean Sea. A nice breeze rustled through the many different plantings of bougainvillea (hedged or growing freely), palm trees and all the other plants that will prosper in a tropical atmosphere. The island then looked paradisiacal, as if in all the world it alone had been spared knowledge of and familiarity with all the bad things that can and have happened in this exceptional world we live in. □

Jumby Bay Resort
Rosewood Hotels & Resorts
P.O. Box 243
St. John's, Antigua
268-462-6000
www.jumbybayresort.com

A nice breeze rustled through the bougainvillea, palm trees and all the other tropical plants.





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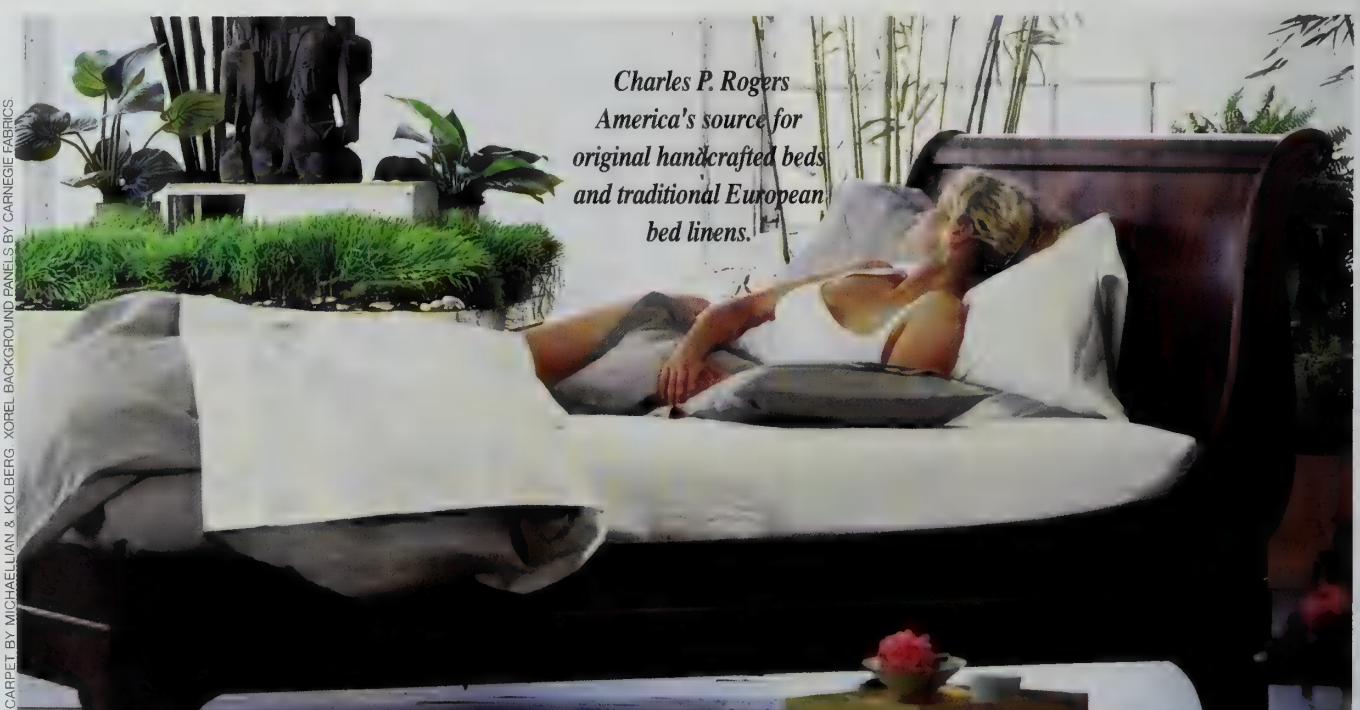


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apart. He replaced all the brass nails and some of the planks—the ones that were starting to rot." Afterward, the Astrups took the opportunity to "smarten up" the dhow, furnishing it with plantation chairs, Oriental carpets, brass chests, antique lanterns and, to lounge and loll around on, masses of richly colored cushions.

Whenever the *Tusitiri* leaves its mooring, a crew member sitting in the front of the boat blows into an enormous shell, and the sound of a horn comes out and is carried on the sea breeze. "It's like a blessing for the trip," the captain explains. "An old Swahili custom, I've been told." If your safari is timed for the full moon, you sail as it rises over the unperturbed Indian Ocean, where time knows no measurement. "I can do spectacular sails on the actual full-full. And the four days before it and the four after, I can still do good evening sails on those moons. And with *no* moons it's just as awesome, because you've got all the stars. Believe me, the whole thing does wonders for a lot of these people—I've seen clients change completely before my eyes."

Most *Tusitiri* guests sleep out on deck, with nothing but their pajamas between them and the stars.

Though there is a double cabin below, most guests sleep out on deck, with nothing but their pajamas between them and the stars. The voluminous safari-tent-like canvas awning that affords shade during the day is rolled up at sunset and very comfortable bedrolls laid out. "After dinner down you go," says Kjersti Astrup. "And then there you are—looking up at the incredible firmament." The crew employs the biggest, plushest pillows to create partitions that provide a semblance of privacy, piling them up about four feet high. "When you're lying down, you don't see neighbors."

A waiter wakes you in the morning with "a cup of tea in your bedroll and always a smile on his face." The three-course lunches and dinners, served at a fully laid table, are prepared in the front of the boat on a *jiko*, a small charcoal-filled grill. "You have these beautiful flames coming up in the moonlight," Kjersti Astrup says, and her husband adds, "Occasionally you have a chicken, but seafood is the thing. The natives come right up to the dhow in their little dugout canoes, and you buy your jumbo prawns from them over the side of the boat, or your lobster—you get your crabs from them."

The captain's resourceful wife, Richenda—her name derives, she says, from the time of Richard the Lion-Hearted—"trained up" the cook and continues to collect the exotic recipes and organize the menus. Every night after dinner, traditional Arabic coffee is served from a brass pot in small china cups. And drunk emphatically without milk or sugar; instead, after each sip, you're meant to take a bite of the accompanying *halua*, a sweet not unlike Turkish delight.

One of those who have chartered the dhow is Sir John Ropner, who describes himself as "happily retired" from running a big shipping company ("great big bulk cargo things—horrible things, really"). "I've been on just about every kind of boat, from kayaks to yachts to the *QE2*, and nothing matches up to the magic and romance of being on that dhow—and the sheer fun," he says. "I mean, we went and chipped oysters off the rocks and had them for lunch. Idyllic!" Would he charter it again? "Oh, like a *shot* I would! I'm saving up for it as we speak," he laughs.

"Everyone who goes on it is completely blown away," Richenda Eddy attests. But perhaps the last word on the *Tusitiri* should come from its rescuer and life preserver, Kjersti Astrup: "As for guests, the dhow takes 10 or 12, but eight, I find, is ideal. And two is fantastic. Even *one*!" □

The Tusitiri *is available for charter. For information about arranging cruises, e-mail tusitiri@africaonline.co.ke.*

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has a way of becoming what it wants to be. This one surprised its creators with what everybody agrees is its profound tranquillity, bordering on spirituality. Perhaps they should not be all that surprised. The sense of peacefulness surely begins with Vasquez's ground-hugging architecture, with two-foot-thick walls rooted solidly to the ground. "The spaces are large, but the architecture doesn't overwhelm you," says the husband, adding that the materials used are few and consistent. Virtually the entire house is made of plaster, flagstone, bamboo, pine and mahogany.

Alvarez, too, prefers fewer, bolder elements. "I'm not a minimalist at all," she says, "but I am a minimalist compared to most Mexican designers. To have three pieces of art can be enough in a house like this." Included in each room is something that may or may not technically be art but has almost totemic power: in the rotunda, a seven-foot-tall terra-cotta beaded hanging; on the floor of the master suite, a geode split to reveal its crystals; in an alcove, eight works depicting Mexican women, some in traditional low Mexican chairs, arranged with two of the very same chairs. Candles are used with abandon, however, on tabletops, in shadow boxes, in a wall of ceramic vessels, borrowed from hacienda architecture. There is as much flickering here as in a church.

A resort community is adjacent to the house, but Grisamore completely shut it out by throwing a tropical blanket over everything. It began as an exceptionally located if barren piece of land, a sandy knoll where the desert meets the beach. The couple had coveted it for 20 years with little reason ever to believe it would be theirs, but they have a good working relationship with the Universe, and somehow it came their way. "We started with a desert and turned it into an oasis," says Grisamore, who planted several hundred trees on the property. Agave and cactus were used out of respect for the desert, but also 28 kinds of palms, including trophy specimens like double-trunk royal palms, because you cannot have paradise without them. Grisamore says, "It's a botanical garden of palms."

Even he was taken aback by how quickly his landscape reached maturity, in its first year. Everything grows twice as fast in the tropics. Fortunately, grandchildren do not. □

MARRAKECH

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By the time they arrived, Loum-Martin had already cultivated a confident look that, for all the stylistic fence-dropping, cannot quite resist some of the more alluring elements of established Moroccan taste. The main living room in Nakhil has interior cedar shutters and towering antique Syrian wardrobes minutely inlaid with mother-of-pearl. Turkish kilims are tossed over floors of icy marble from Ifrane, near Fès. Bronze piecrust-edge platters from the Marrakech souk serve up magnificent vegetal still lifes. Walls are smoothed with *tadelakt*, a paste of sand and lime, then polished to a dull glow.

"The new Moroccan style is an evolution of what was started by the great American designer Bill Willis," Loum-Martin notes. "He came here in the late '60s and went on to work for a famously wealthy collection of clients, from Yves Saint Laurent and Pierre Bergé to Guy and Marie-Hélène de Rothschild. Bill's the guru, the father of us all."

Willis's approach is more purely Moroccan, and fantastically, deliriously lush, than Loum-Martin's.

"The difference now," she explains, "is that people with a broad range of budgets from a broad range of places are moving to Marrakech—it's no longer just the rich French. Houses today reflect this, blending the Oriental exoticism of Morocco with the owners' origins in a way you can relate to—the results aren't artificial, or ridiculously lavish, or like a movie décor. And yet such a movement could never happen in Rabat, where there are only diplomats, or in Casablanca, which is filled with corporations. It's a phenomenon unique to this city."

> Loum-Martin favors a worldlier, more rigorous, less hectic look.

Despite her catalytic role, Meryanne Loum-Martin is not the go-to person for the new Moroccan style in Marrakech. "Everyone who moves here has the fantasy of becoming a fabulous designer," she says. "If someone were to hire me, I would feel like I was interfering. What really interests me is creating Moroccan rooms abroad." □

AN AFFAIR TO REMEMBER

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struction; and Rachel Horn, an American designer who was raised in San Miguel, helped out with the interiors. The Coateses are especially indebted to the local craftsmen who cut arches in the walls, fashioned ironwork inside and out, and put in vaulted brick ceilings in several rooms. "We'd say, 'Can you do this?'" says Nick Coates. "'Oh, yes, we can do that.' And they can. They're just wonderful craftsmen and terrific to work with."

The couple scoured San Miguel and other Mexican towns for old wood doors and stone fire surrounds. They shopped for rustic furniture and folk art and mixed their finds with the antiques Betty Coates had warehoused during years of traveling and collecting in France, England and Spain. In the entrance hall alone, a Oaxacan table supports a kilim, a pair of antique French mirrors and an antique statue of a saint from the Philippines.

The entrance hall opens to a walkway leading to the courtyard, where orange trees and palms have joined the ancient mesquite tree. Fountains splash and a turquoise pool glitters in the sun. The living room, dining room and kitchen all open to the courtyard, and most of the other rooms have their own patios to take advantage of San Miguel's famously comfortable climate. "When the weather's nice, which is most of the time, we spend an awful lot of time on the loggia," says Betty Coates, referring to the cozy hangout off the living room, warmed by a fireplace and animated by a local artist's rendering of two dancing dogs. Another preferred outdoor venue is the rooftop garden, which offers a bird's-eye view of La Parroquia, the main square's pink Gothic-style church.

The Coateses spend all spring in San Miguel. They come by themselves or with friends or some of their five children and eight grandchildren. They enjoy being able to walk down the winding cobbled lanes to their choice of scores of good restaurants. But the couple particularly cherish the comforts of Seis Fuentes. Named for the six fountains the house boasted when they acquired it, the place may have to be rechristened soon. Nick Coates isn't exactly sure, but he thinks there are now 10 fountains on the property. "That's San Miguel," he says. "You never know what's behind the wall." □

ANANTARA

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Guest rooms and suites subvert expectations by substituting different materials, such as jute and raw cotton, for much of the silk one would normally find in luxurious Thai appointments, resulting in "a unique, more rustic style," according to Lightbody. Suites feature large double terraces on which mosquito-net-covered relaxation benches beckon guests out of their rooms and straight into a colonial fantasy. Cascading down the hills toward the Mekong valley below are flowering plants that thrive in the cooler northern air, notes Bensley. "African tulip trees, daturas, cassias, wild orchids, cosmos, roses, Chinese firecracker vines, arachises, wild sunflowers and impatiens—these plants are most exotic in Thailand," he says.

> Modernity, while welcome here, must mind its manners.

Though temperatures in Chiang Rai province are by far the coolest in all of Thailand, no resort is complete without a pool. Anantara's may be the only one in the world that looks out onto three different countries. Myanmar and Laos are both literally just yards away. John Lightbody's design brief, he says, was to use materials and techniques that might somehow "capture the magic of the region—its beliefs, superstitions and religions, the glow of the setting sun on the rich red earth and the early-morning mists covering the hills and valleys." Wading out to the *sala*, the traditional Lanna gazebo that offers a square of shade in the middle of the water, a swimmer might notice a pattern of seemingly abstract inlays at the bottom of the pool. It's only when one surfaces that the motifs become instantly identifiable—as poppies. The Golden Triangle may no longer be synonymous with opium, but the beautiful flower whence it derives hasn't lost any of its luster. □

Anantara Resort & Spa Golden Triangle
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Chiang Saen
Chiang Rai 57150, Thailand
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colonial by itself is a bit backward-glancing, isn't it?" she says. "Really the best thing about the period was the look of things. Much of the colonial politics and attitude were far from admirable. We decided to seek inspiration from that era for style while redressing other issues with our company policy."

Raphaely likens the tents' interiors to a private museum of an eccentric Victorian professor—only in the bush. What this translates into, in décor, is an array of campaign chests, four-poster beds, safari chairs and display cases that are either antiques or reproductions painstakingly crafted in workshops Raphaely and Bousfield started themselves, on account of the paucity of good local sources; antique Persian rugs imported from a dealer friend in South Africa; reed mats made by a women's cooperative in Zimbabwe called Chipangali; and a collection of local artifacts so significant that it has been designated a national museum.

Stocked with items assembled by both Bousfields or handed down through their family, the museum contains some of the largest stone tools ever found in the world, ancient pottery, Bushman beadwork, dinosaur fossils and bones of giant hippos, zebras and hyenas from the Pleistocene, when, Raphaely says, "a hyena would have been the size of a car." Antique maps of Africa and a library deep on local history and exploration round out the collection.

Between their two camps (Jack's and nearby San Camp) and the mobile safaris they arrange for guests, the couple employ about 120 people full-time. Despite the remoteness of the location, visitors are tended to with unflagging solicitousness, from morning, when coffee is delivered to a guest's sleeping tent at a bracing five o'clock (the early hours are the best time for animal watching), straight through to traditional afternoon tea and dinner, which is served on a table laid with napery, china and silver that would not be out of place in a Bridesheadian country house.

Guests can make excursions into the desert to see species like the extremely sociable meerkat ("Most people associate them with cute little Timon," says Raphaely, referring to Simba's sidekick in *The Lion King*); the brown hyena, of which only about 5,000 remain; and the last wildebeests and zebras in East Africa. They can also accompany Bushman trackers on ethnobotanical desert walks and learn how the Bushmen use traditional remedies and cures and trap animals. Mobile safaris are another option and are often led by Ph.D. research scientists into still more unusual places.

These old-fashioned tented expeditions—the essence of the safari—are a recent addition to Bousfield and Raphaely's enterprising Jack's Camp and are an ideal way to customize a visit to Botswana. "People come to us for the meerkats and the Bushmen," Raphaely says. "Then they discover the salt pan. There's nothing quite like it in the world." She is too modest to add that there's nothing quite like visiting it in such comfort either. But there isn't. □

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P.O. Box 173
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A listing of the designers, architects, galleries and hotels featured in this issue

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Pages 28–41
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ANGLING ON THE AEGEAN
Pages 46–49
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Pages 66–78
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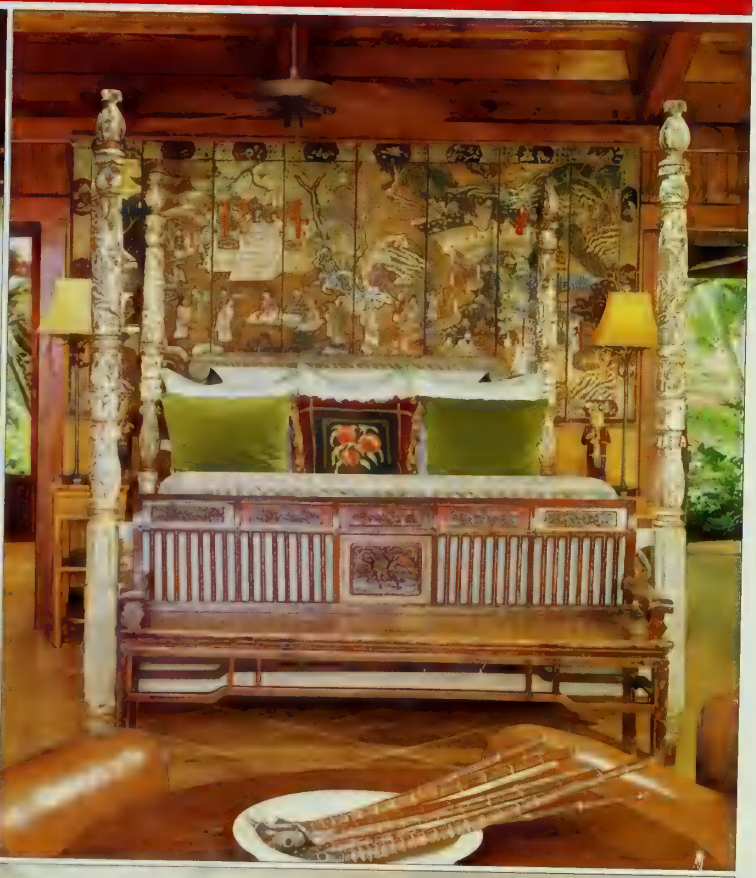
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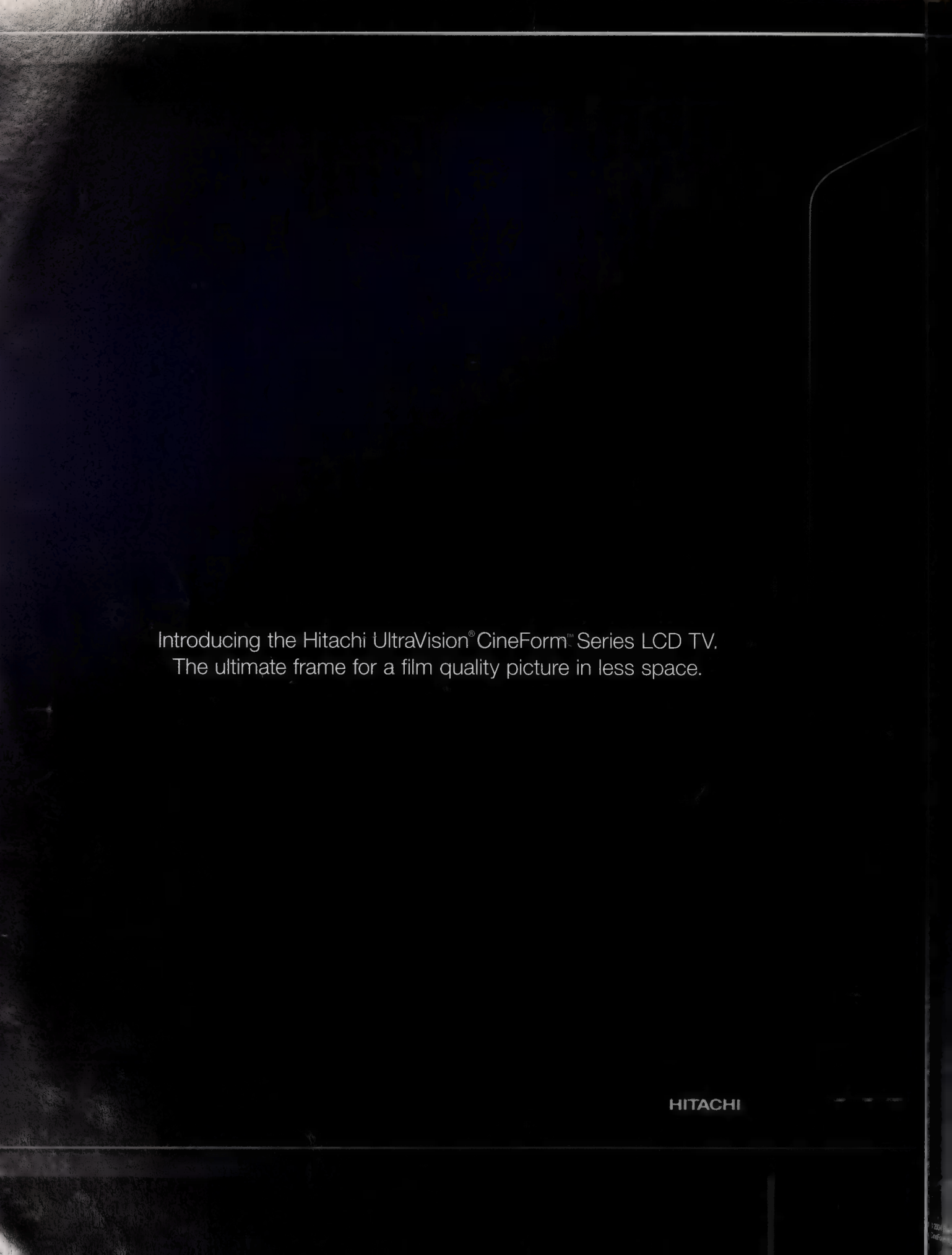








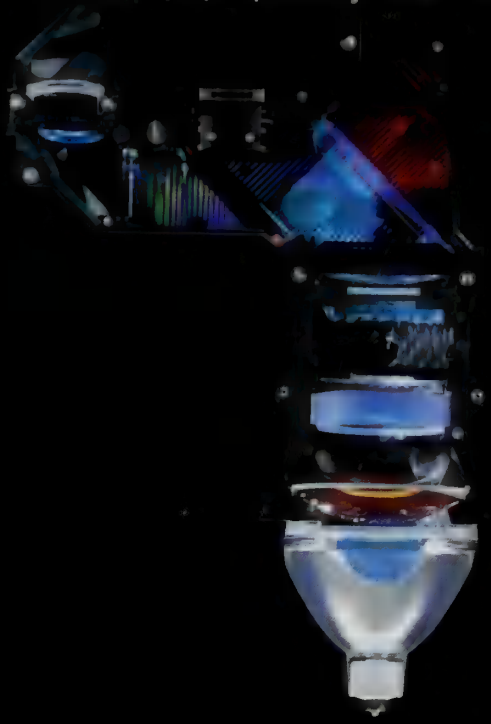
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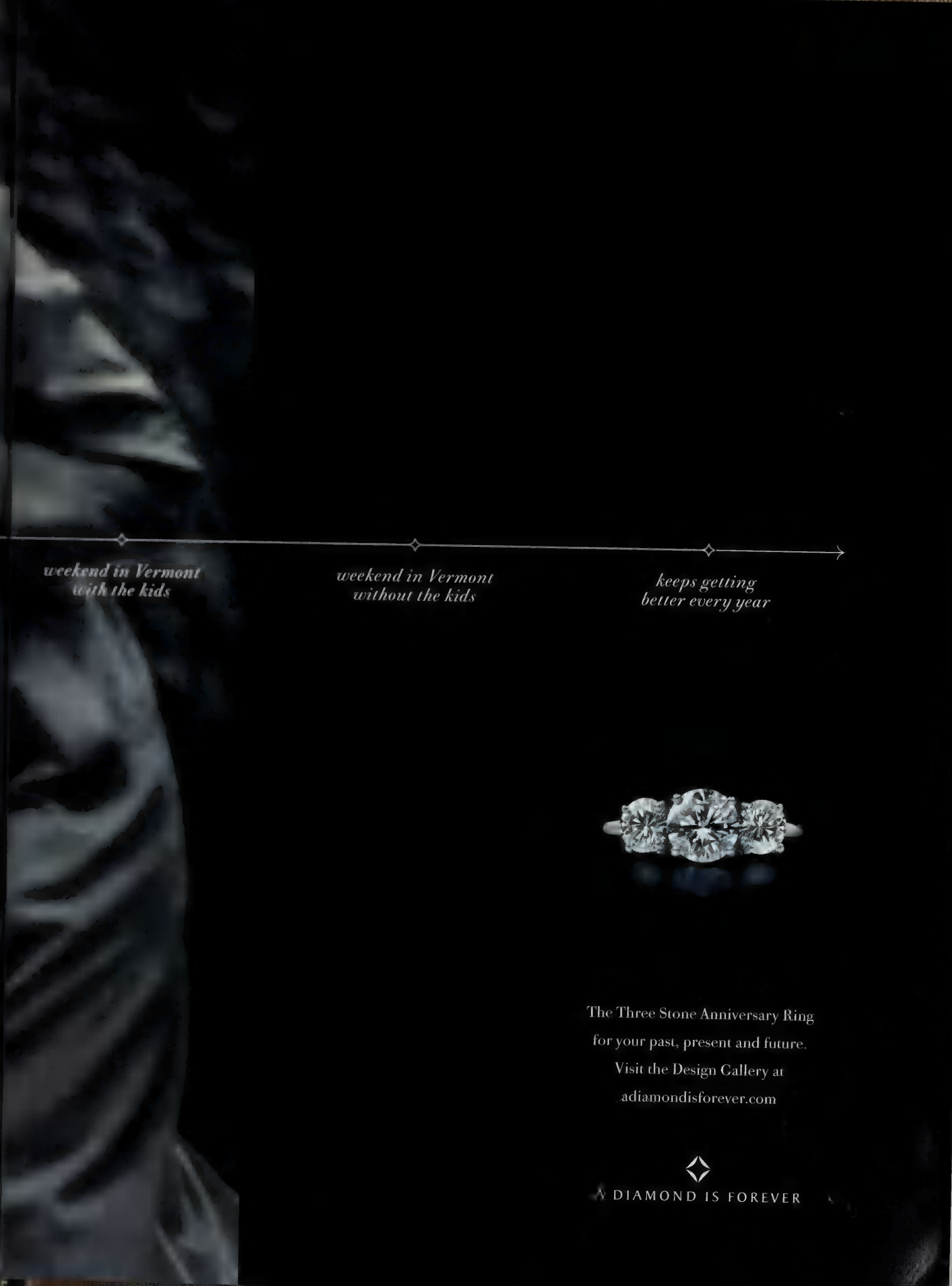


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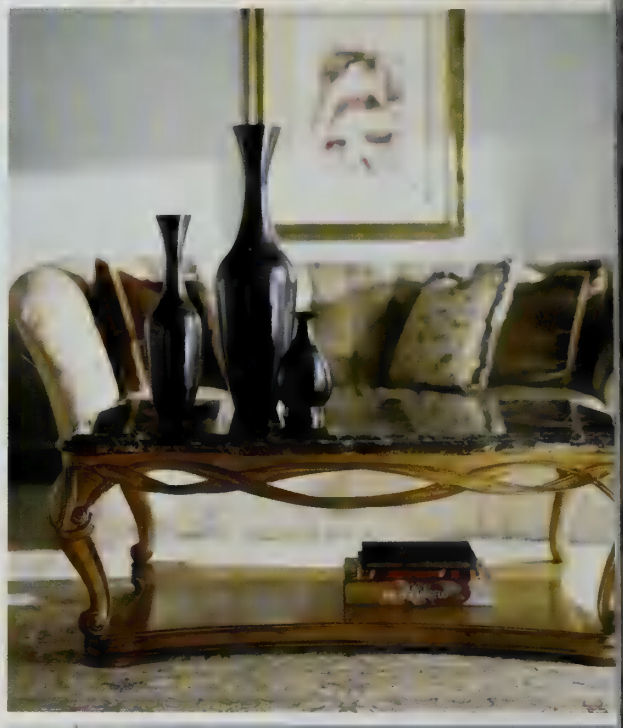
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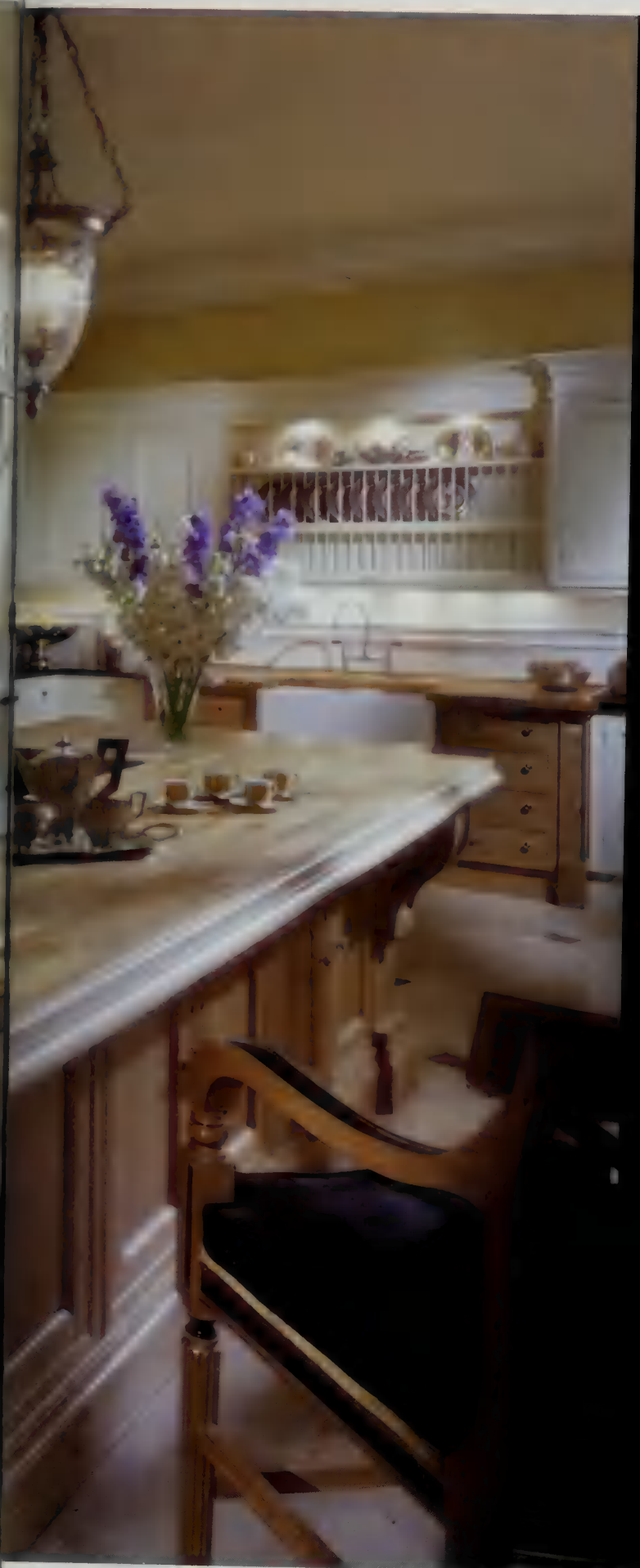


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COVER: The residences of, clockwise from top left, Linda Garland (page 246), Thomas Allardyce and Illya Hendrix (page 218), Juan Montoya (page 234) and Greg Jordan (page 202). Photography by Tim Street-Porter, Mary E. Nichols, Billy Cunningham and Mary E. Nichols.

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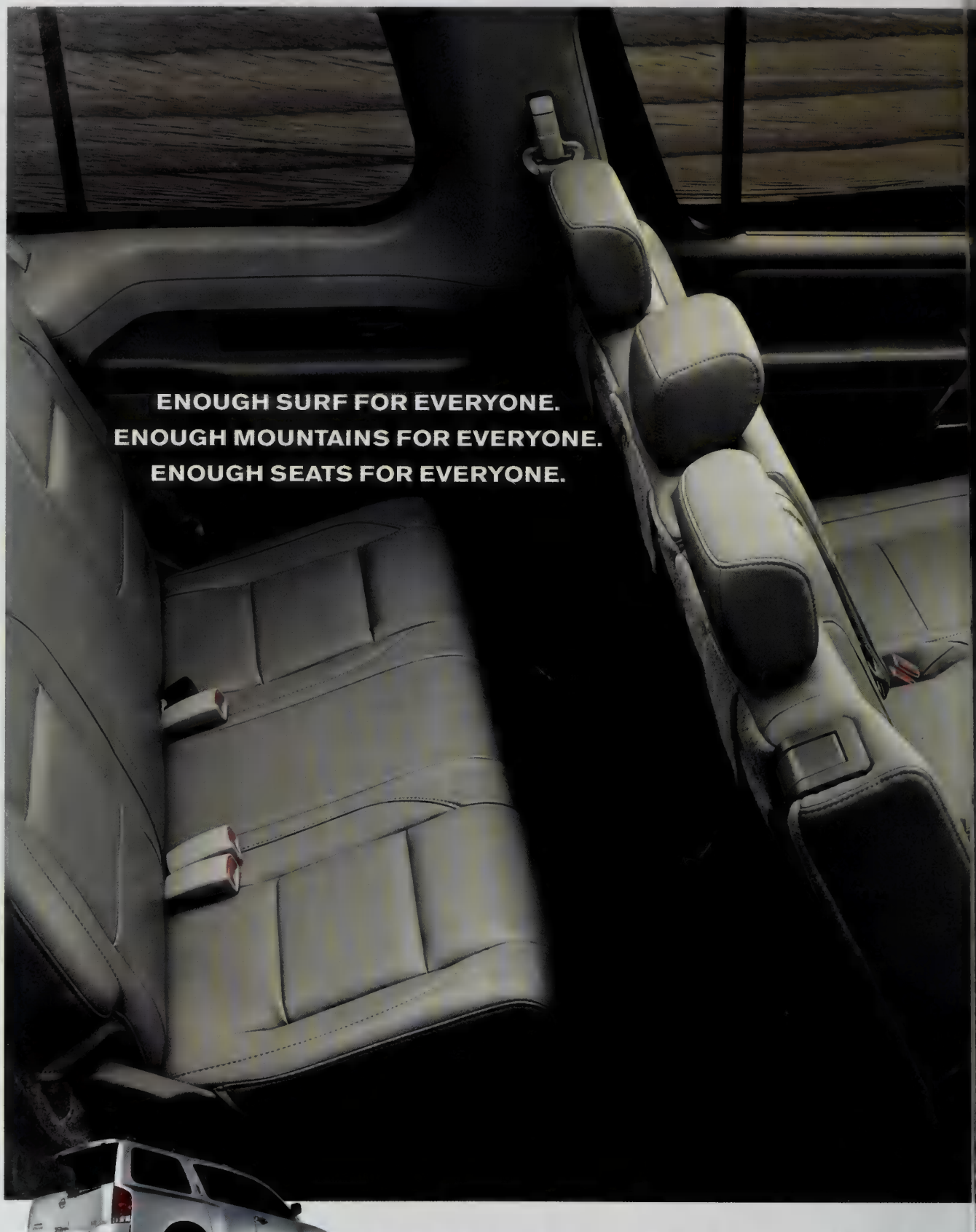
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Left: Large windows frame the view from the Napa Valley house of architect Howard J. Backen. See page 284.

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Photography by Marina Faust

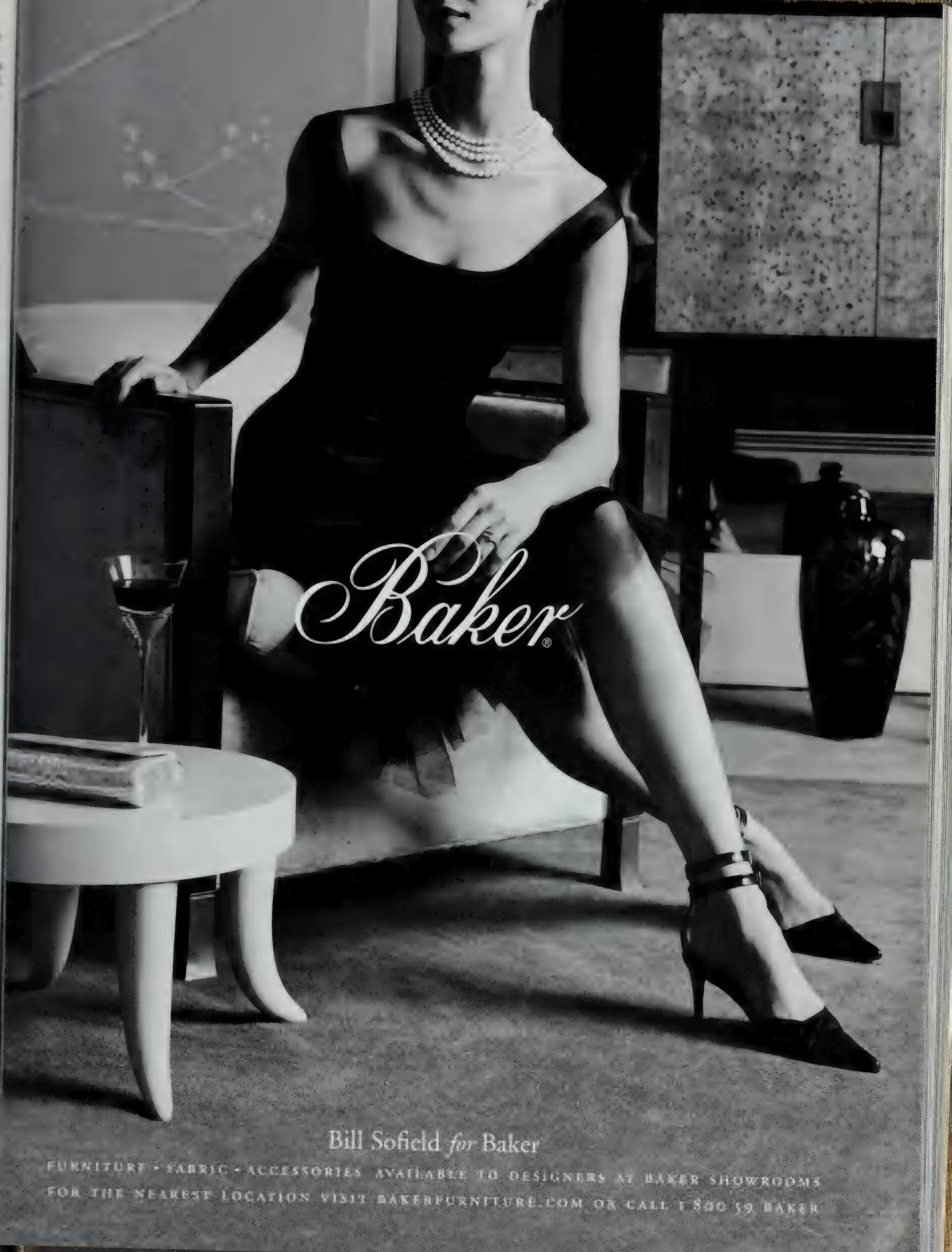
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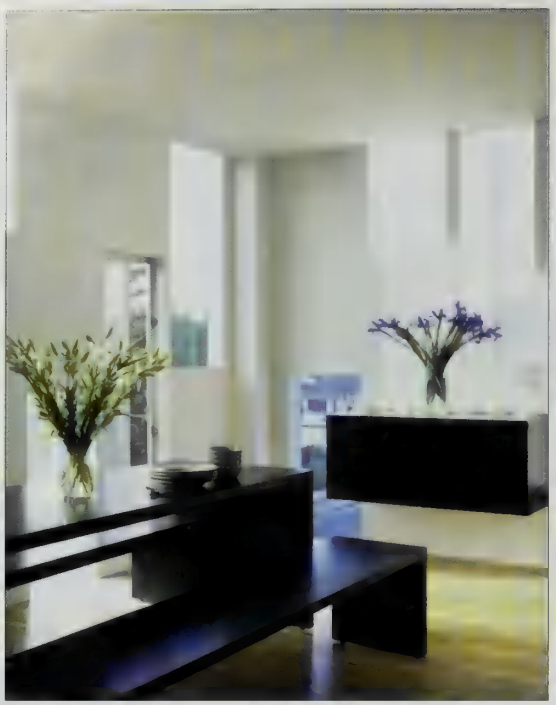
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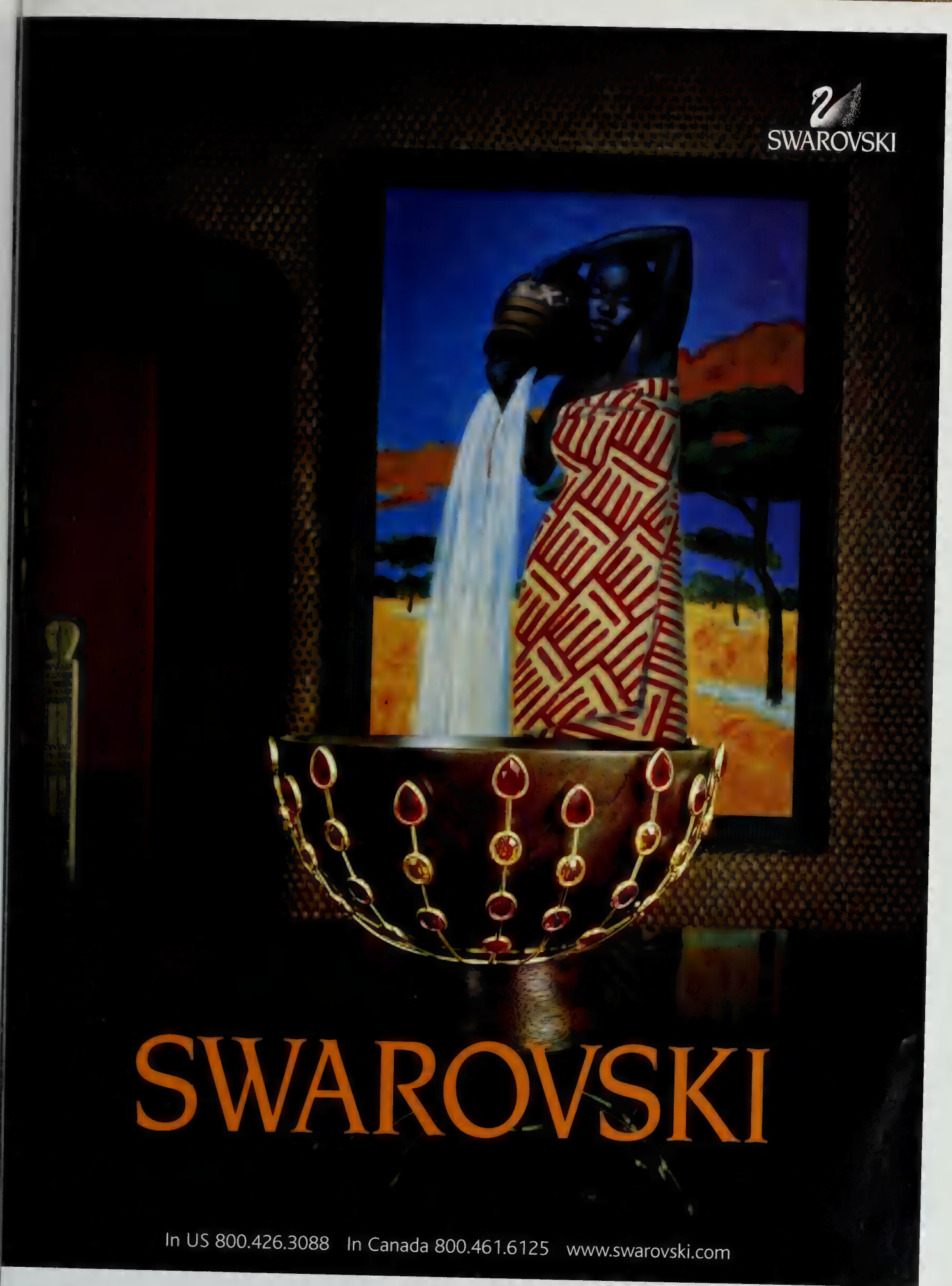


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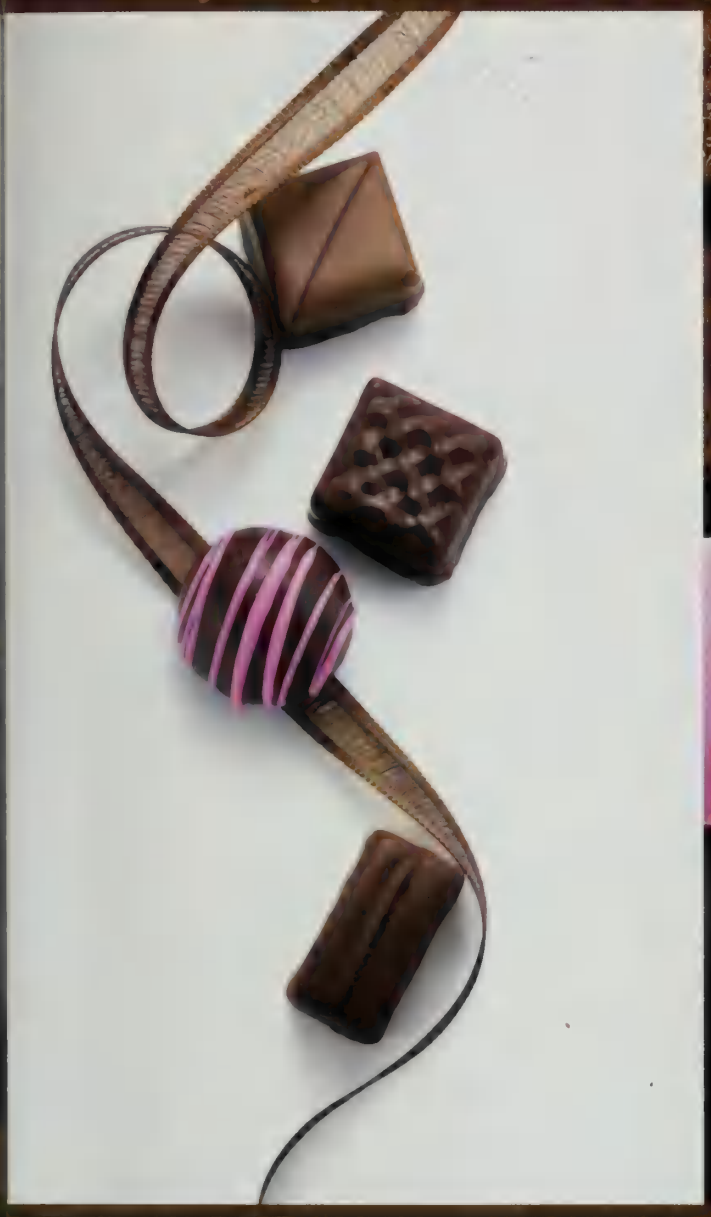
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Karastan: How do you apply the idea of "personal style" at home?

Andie MacDowell: My grandmother had a summer home, and a lot of the things she did I've copied in my home. My greatest memories were not spent in front of the television. They were spent with people, sitting on the porch, playing cards, having dinner. And that's really what I wanted to recreate in my home.

K: What was it about your grandmother's house that you bring into your own life?

A: Color. I like earth tones. I have a lot of greens, but then I also have a whole wall that's just terra cotta. I also mix a lot of colors because I don't like to be too "matchy matchy."

K: Do you let your kids decorate their own rooms?

A: One of my daughters said she wanted to paint her room in pink glitter. And I was having a fit at first because I was being a perfectionist. Then I thought, "How selfish of me. She's right. How many times is she going to be at an age when she would want pink glitter walls?"

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I was thrilled to see the cover of the July 2004 issue of *Architectural Digest*. There was Ted Turner at his plantation in my home state of Florida. He was standing there with his boot on the seat of a wrought iron chair, the same chair that I have. I'd never seen a piece similar to mine until today. The beauty of this ironwork is awesome, and to lift one takes some power-lifting practice beforehand.

—Jeffrey Skydell
Fort Lauderdale, Florida

ART LOVER

How lucky Kelsey Grammer is to have those Edward S. Curtis prints on the mantel in his Colorado home ("Far from *Frasier*," June 2004). Our family has collected Curtis prints, and books about his life, since the mid-'70s. We love them with great passion. I hope Kelsey and Camille love them also.

Eunice Rutherford
Chesterfield, Missouri

PROPER GRAMMER

One of the highlights of each month in my sheltered life is the arrival of *Architectural Digest*. My issue goes through the hands of three generations within a few hours. Thank you for treating me to a view of Camille and Kelsey Grammer's second residence. And "borrowed" the issue that featured home in Hawaii, which she now resides to return (Architectural Digest Visits August 2001). That was my favorite issue of all time.

Feltus C. Stewart
Baton Rouge, Louisiana

HOTEL GRANDE BRETAGNE

Let me tell you my tale of the Hotel Grande Bretagne (March 2004) and a marvelous bathtub. In 1965, as part of our honeymoon, my late husband and I spent several days at that fabled hotel in Athens. For my six-foot-five-inch husband, the greatest art in all of Athens was located in the bathroom of our suite. After we swooned at the view of the Acropolis from our private terrace, he shouted, "Honey, come here and look at this bathtub!" He gazed in awe at this marble monster, at least eight feet long, which resembled a Roman sarcophagus and was seemingly hollowed out of single slab of pale gray marble. He had at long last found a tub long enough to stretch out in. So every free moment he had, my new husband spent soaking in his glorious marble vat. Until his death in 1978, when he was one of Alabama's United States senators, he remembered with longing that long, long marble bathtub.

Maryon Pittman Allen
Birmingham, Alabama

CHIAROSCURO

The home featured in the July article "Nantucket Reexamined" is a breath of fresh air. The light and shadows in each of the spaces are so perfectly captured. They really take on a life of their own.

Janine Kozak-Gauzza
New York, New York

NEUTRA REVEALED

In the June article "Neutra in Montana," *Architectural Digest* presented a bravura Montana domicile designed in accord with nature. The magazine wondrously displayed yet another architect's ingenious aptitude for employing natural surroundings and encompassing them within a residential design. I thought it was enormously stunning.

Calvin A. Bensch II
Avon, Connecticut

COME FLY WITH ME

Thank you for the piece on the Pan American flying boats ("Historic Design: Pan Am's Clippers," June). It was well done, and it was a real treat for all of us to see those great pictures so well reproduced.

Pete Runnette
President, Pan Am Historical Foundation

FRANK LLOYD WRIGHT FAN

I have gone to many libraries looking for books on Frank Lloyd Wright's life and his outstanding work as an architectural genius. To my surprise and pleasure, the May 2004 issue had terrific photographs and text regarding his magnificent accomplishments ("Taliesin Reconsidered").

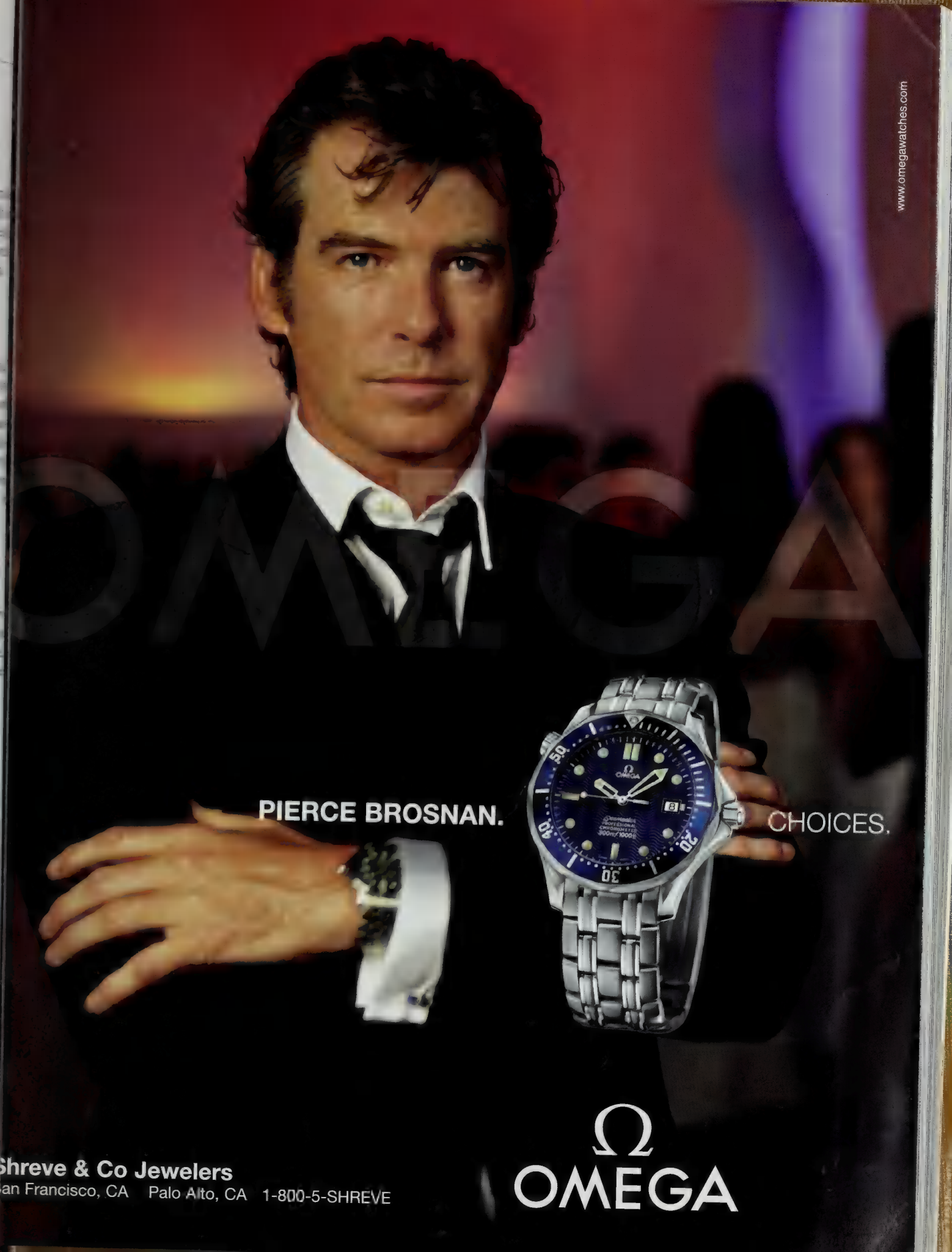
Christina Fazzolari
Frankfort, New York

EYE ON SALLY SIRKIN LEWIS

The July issue of *Architectural Digest* reconfirms a statement I have made over the years: Should I ever win a lottery, the first person I will call is my all-time favorite interior designer, Sally Sirkin Lewis ("Not in Kansas City Anymore"). Some people may refer to her as "the beige lady," but she will forever remain "red hot" in my book.

Patricia Johnston
Walnut Creek, California

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Letters

continued from page 38

GREAT DESIGN ISSUE

The May issue was not only the best issue you've ever produced, it was probably the most beautiful cover-to-cover issue of any magazine ever produced. Bravo!

STEPHEN GOOD
LUBBOCK, TEXAS

> "Should I ever win the lottery, the first person I will call is my all-time favorite interior designer, Sally Sirkin Lewis."

ANTLER-FREE DÉCOR

I just received the Country Houses issue (June) and was thrilled not to find a single chandelier, lamp or wall sconce made of antlers. Thank you.

KATHLEEN DICKINSON
LOS ANGELES, CALIFORNIA

REVISITING TEN CHIMNEYS

Quite a while back I was excited to see your article on the former home of Alfred Lunt and Lynn Fontanne, Ten Chimneys (November 1995). Though I can't say for sure, I'm reasonably certain that had the article not appeared, the fate of that famous Wisconsin retreat would've been far different. As you may know, it was saved from near destruction, made a museum and most recently designated a National Historic Landmark. I was lucky enough to visit in May, and it was fascinating. I'd been curious about their residence ever since I wrote to Miss Fontanne and she (amazingly) wrote back. Keep up the great work.

GEOFFREY MARTIN
PORTLAND, OREGON

The editors invite your comments, suggestions and criticisms. Letters to the editor should include the writer's name, address and daytime phone number and be sent by e-mail to letters@archdigest.com or by mail to Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.

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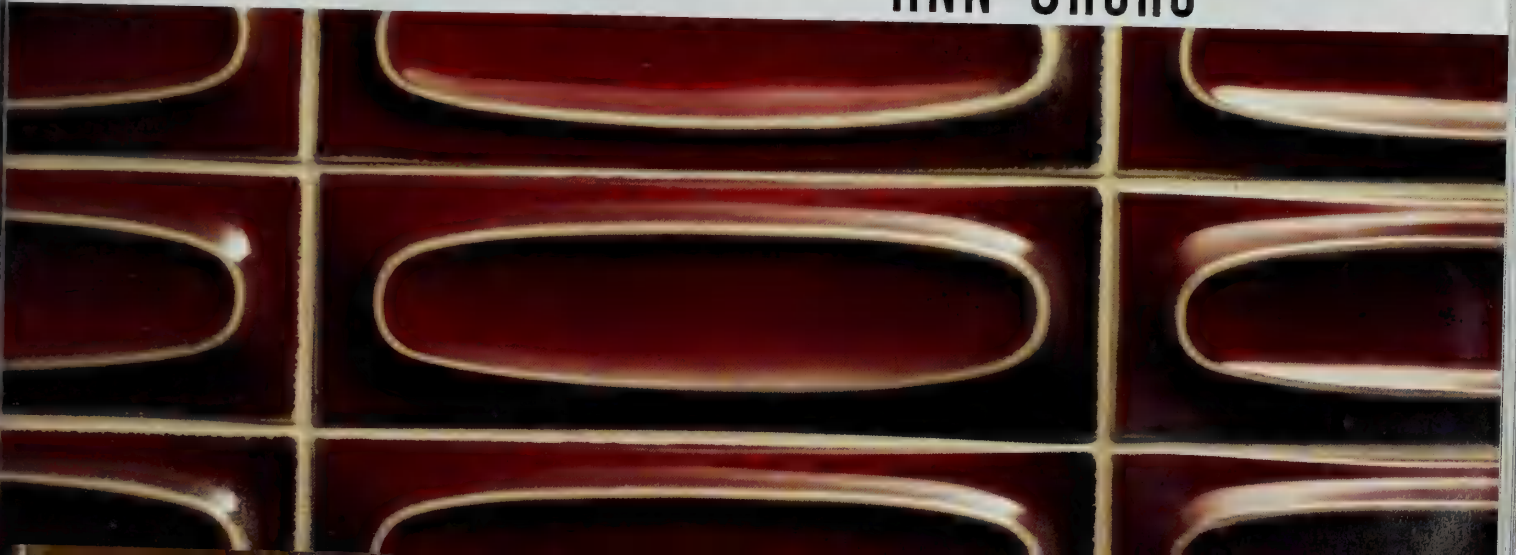


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For over 30 years, I have observed changes in the work of interior designers and architects that affect the way our homes have evolved, as well as changing attitudes toward interior designers and residential architects. Through the last three and a half decades, most people have shed their fear of others' opinions of their homes. Today there is little interest in what others think; we are much more interested in the way we choose to live and what we choose to live with. Once interior designers (many still prefer to be called decorators) ruled because it was generally believed that they possessed the Keys to a Magic Kingdom of Rules and Secret Sources. Today those sources have gradually been revealed. The only secret not available to most is The Gift: that mysterious visual talent for creating a residence of uncommon style and grace. That perhaps innate ability, honed by the professionals' experience of creating a multitude of architectural and interior designs, informs and enriches the way they and their clients live. The most difficult job for interior designers and architects is the one they assign to themselves: to create their own living spaces. In this, our annual Designers' Own Homes issue, we see their results in full color—it's a full revelation of talent laid bare.

***Paige Rense**, Editor-in-Chief*



SUSAN SHEEHAN ("José E. Solís Betancourt," page 210). "What sets this house apart from others I've written about is the numerous fine antique/modern vignettes," contributing writer Susan Sheehan says about the Georgian Revival house architect José E. Solís Betancourt shares with his partner, designer Paul Sherrill, in Washington, D.C. "The best combinations are near the living room fireplace and in the sitting room." Sheehan won a Pulitzer Prize for *Is There No Place on Earth for Me?* and is the coauthor of *The Banana Sculptor, the Purple Lady and the All-Night Swimmer.*



JAMES MORTIMER ("Michael Priest," page 160). "He walked in for his portrait, warm, friendly, impeccably dressed and all smiles," James Mortimer remembers about capturing designer Michael Priest in his London apartment. "He started talking about his house in Devon—'I'll be there tomorrow, collecting lobsters from the bay. We shall start with a glass of Chablis. . . .' 'Stop!' I cried. 'You're making me jealous. And besides, if you keep talking like that, your mouth will be all twisted in the photos.'" Having been in the business for many years, Mortimer quips that he is "one of the last of an endangered species of bohemian photographers."

JOHN EDWARD LINDEN ("Roger Thomas," page 240). When Los Angeles–based photographer John Edward Linden walked into the home of Roger Thomas—the designer of the interiors at Treasure Island, Bellagio and The Mirage in Las Vegas—he was immediately impressed. "It's a true delight," he says. "The combination of geometry, texture, color and light envelops and penetrates every space." Linden, whose work has appeared in numerous books on architecture, including *Case Study Houses* (Taschen), adds, "Thomas has created a walk-in treasure chest, fit for a prince. And the architect, Mark Mack, is superb."



JONATHAN KANDELL ("Hotels: The Quiet Life at Panchoran," page 246). "Almost everything Linda Garland does supports her passion for the use of bamboo as a substitute for wood," writer Jonathan Kandell reports after visiting her eco-friendly hotel on Bali. "You might think of bamboo flooring as splintery, but this stuff is amazing to walk on barefoot." Kandell, who also writes for *Smithsonian* magazine and *The New York Times*, adds, "It's become her wonderful obsession."



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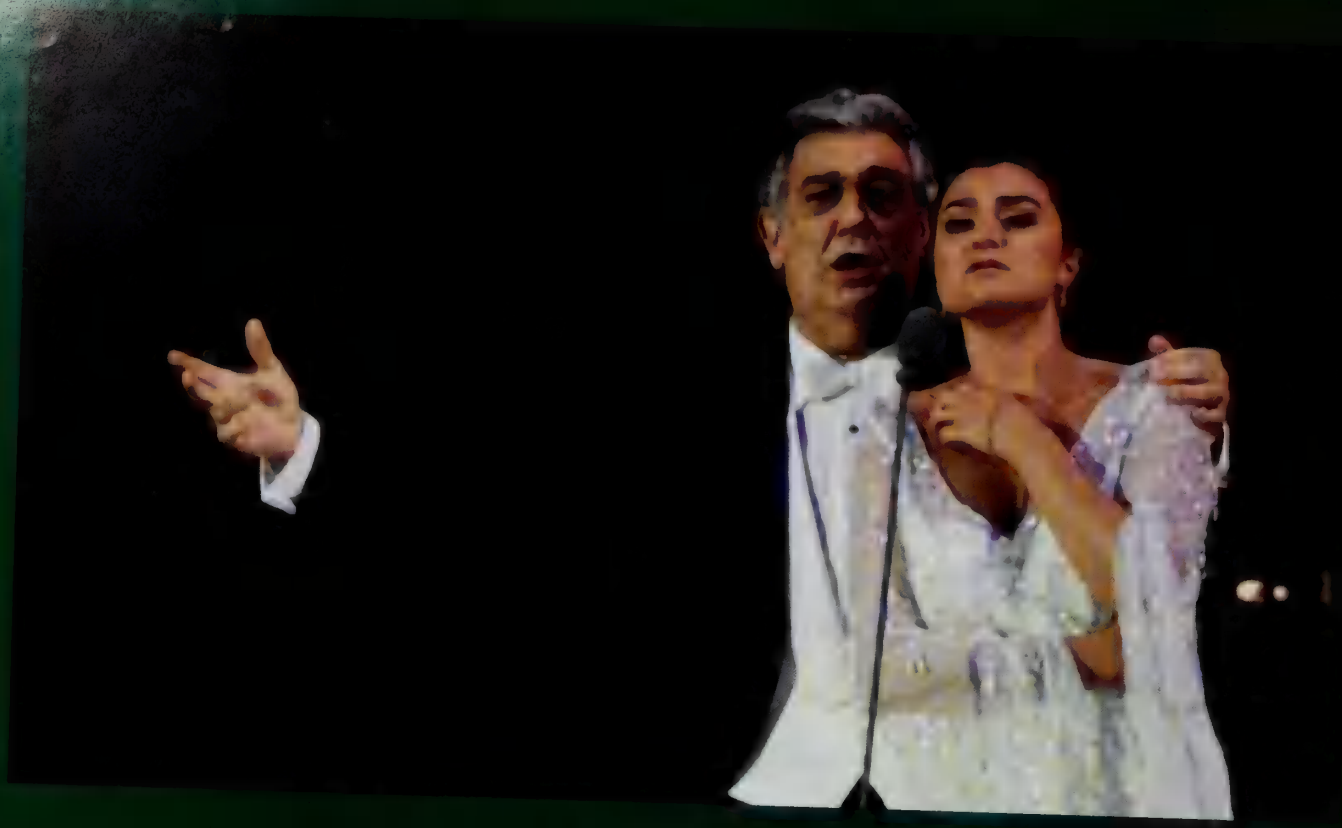
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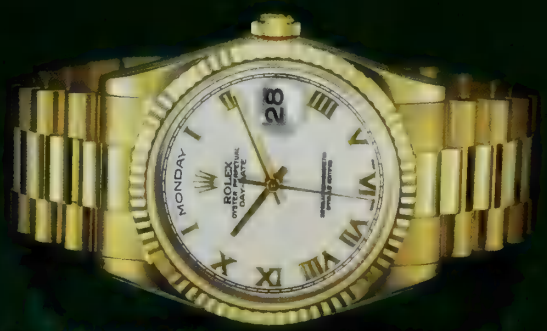
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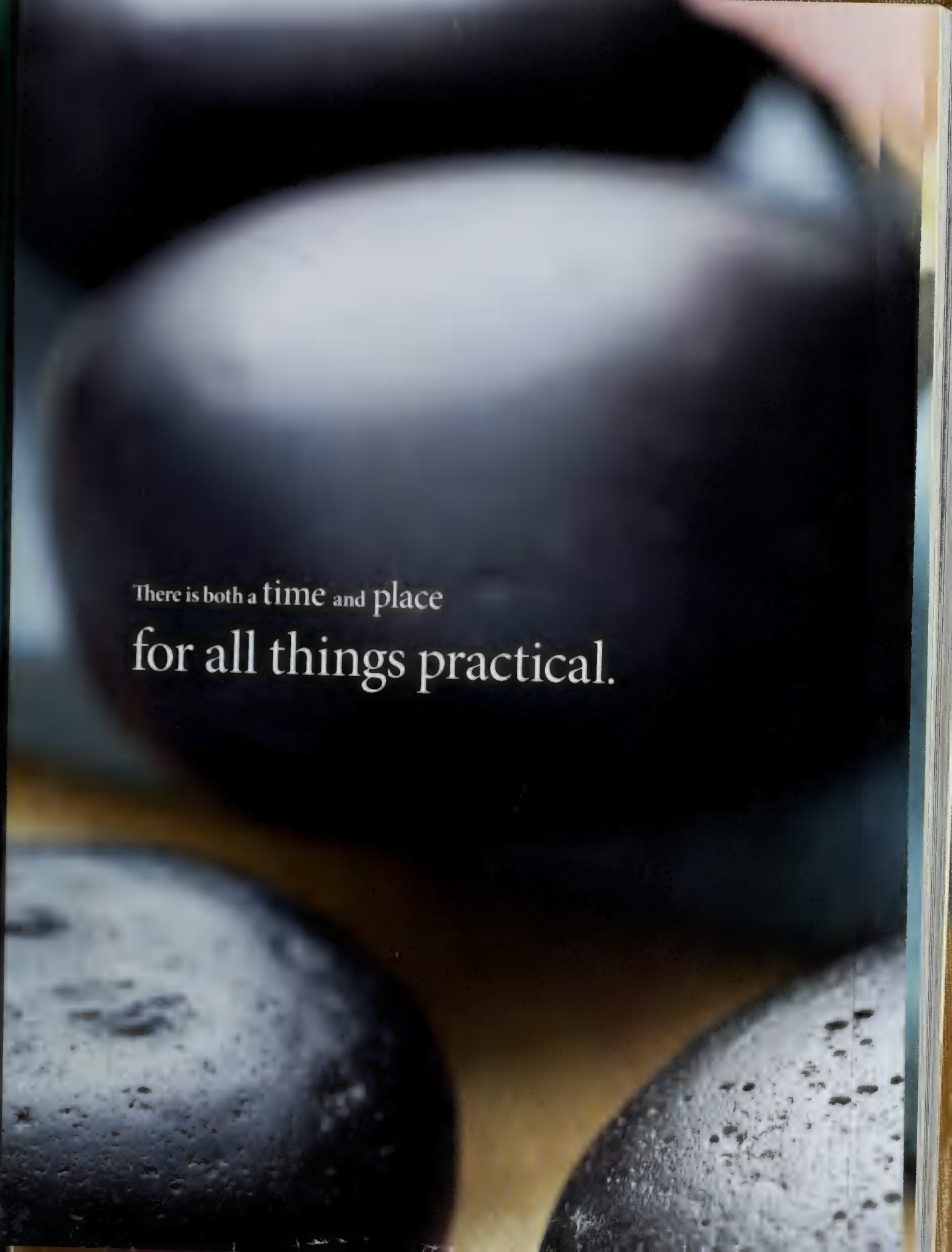


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Roderick N. Shade

A Before & After Glimpse of the Designer's Contemporary New York City Loft

Text by Mildred F. Schmertz/Before Photography by Bill Geddes/After Photography by Durston Saylor





ABOVE: **Roderick N. Shade sits in his 1,100-square-foot Manhattan apartment, located in an industrial loft building that had formerly been a piano factory. "I reintroduced an urban element to it," he says.**

MY APARTMENT BEGAN as a loft space with the soul left out. There was none of that urban edginess, that New York feel, that I wanted," says interior designer Roderick N. Shade. "I bought it because it fitted the requirements I had in mind, but it just didn't look right." And the 1,100-square-foot plan didn't work very well either. When developers recycle former industrial structures into apartment buildings, they often pack too many units on a single floor, so that a typical configuration, like Shade's, can be too narrow and, if the building is deep, too long. The designer's new home was also blighted by a bedroom loft, reachable by a small stair from the living/dining space and barely high enough for him to stand up in. From the front door to the opposite window wall, movement through the space was a procession along a narrow corridor past the bath, kitchen and loft toward the living/dining area.

What really bothered Shade

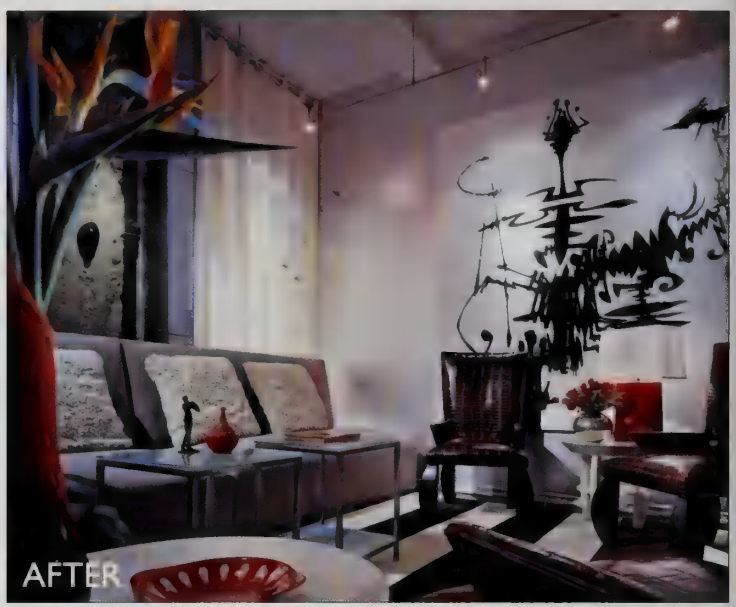
continued on page 54

ABOVE: **"Clean yet tactile and calming," is how he describes the living room. Pillow and shade fabrics, Decorators Walk. Kravet chair leather. Carpet, Patterson, Flynn & Martin.**



RIGHT: The living/dining area. FAR RIGHT: *Untitled* by James Godwin provides "a strong graphic punch" to the living room. Scalamandré sofa fabric. Maison Gerard silver vase.







A new dining space, shaped and enclosable as a room of its own, is separated from the improved living space.

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the most about his apartment was that the renovators of the building had done everything possible to conceal its modest past. "There was nothing to associate this place with being a loft," he recalls. Shade stripped away all the white wallboard that boxed in the concrete columns in the living/dining area, exposing their original color and rough texture. He also took care to uncover and bring into his design the steam and water pipes. In redesigning and rebuilding the space, he chose industrial materials and systems.

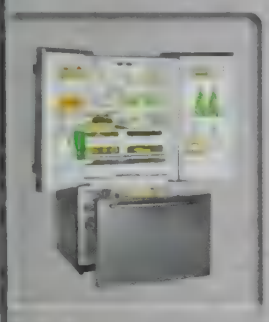
Shade began by simply re-

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LEFT: Aluminum framing, with frosted-glass panels, surrounds the dining room, which can also serve as a guest room or a home office. "Everything can be moved," Shade says.

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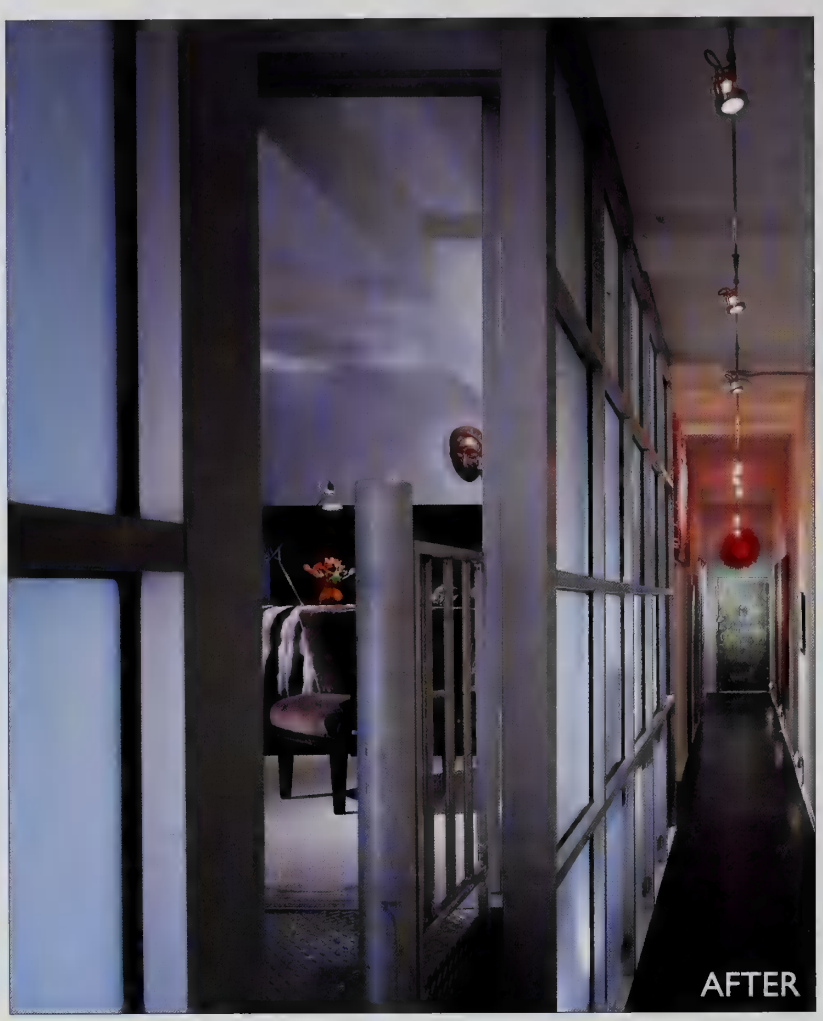
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"There was nothing to associate this place with being a loft," Shade recalls. In redesigning the space, he chose industrial materials.





FAR LEFT: Steps led to a loft bedroom. LEFT: All spaces, including a slightly elevated bedroom, are off a hall that was "a key design element" for Shade. Chair fabric, Beacon Hill.

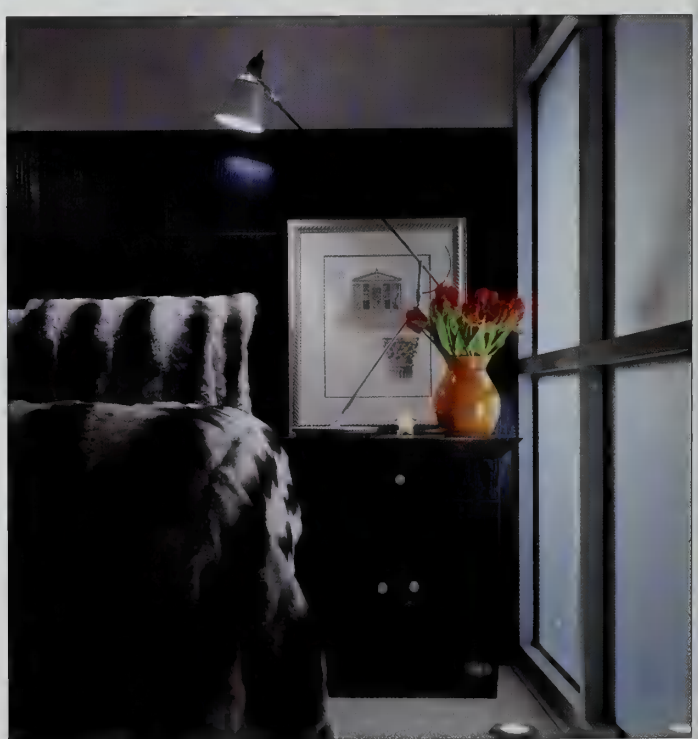
BELOW: Contrasting textures and materials work with the frosted glass and floor lighting to add "an air of sexy mystery and glamour" to the bedroom. Carpet, The Home Depot.

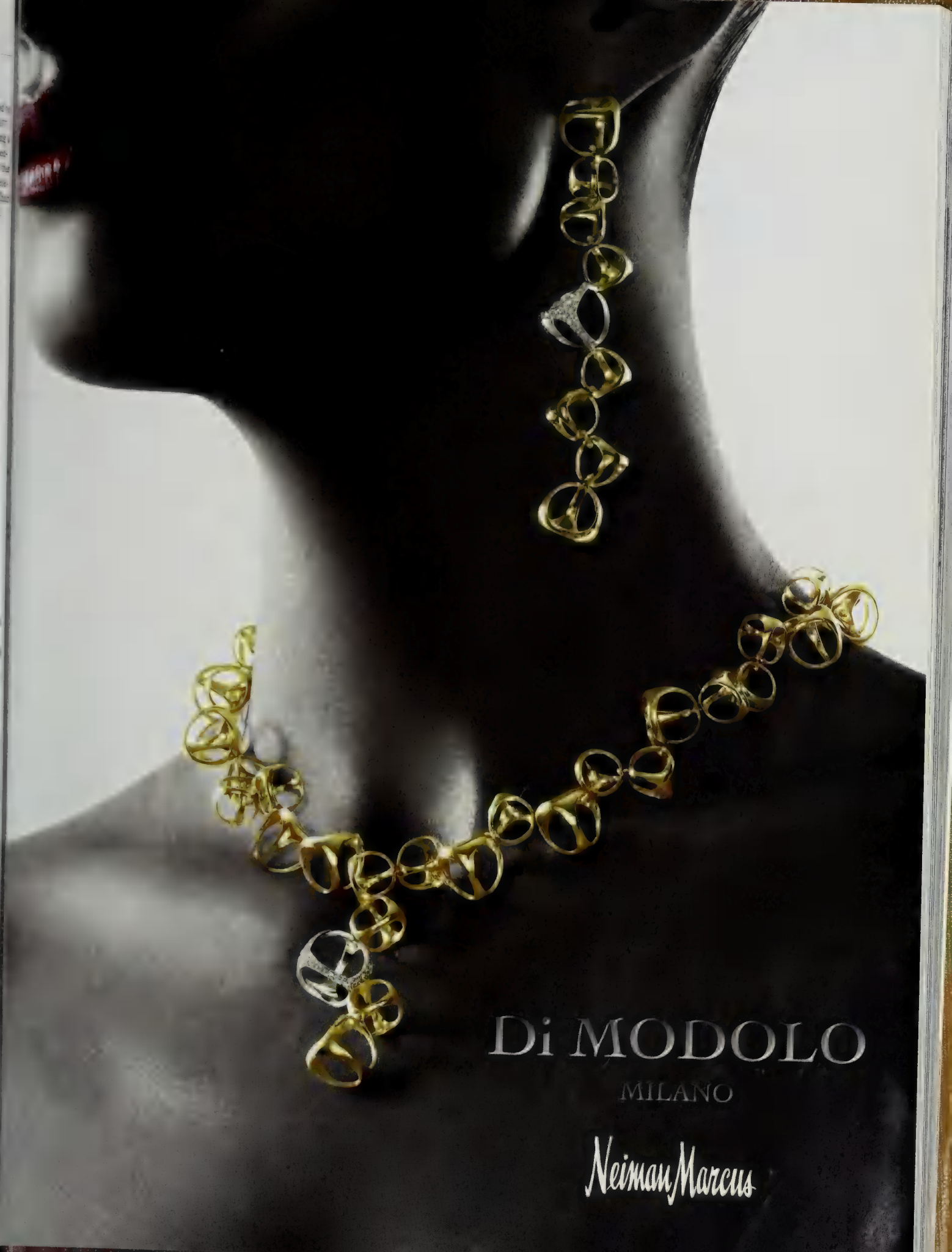
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placing fixtures and finishes in the bath and kitchen. "New York City kitchens are for heating up Chinese food," he contends. "If someday I have a country house, I will do a proper kitchen." His major alteration was to tear out the loft and its stair and lower the platform to 30 inches from the apartment floor, thereby increasing the floor-to-ceiling height of the bedroom. Five risers of a circular metal stair now comfortably reach it, and a very low storage unit is tucked under. A new dining space, shaped and enclosable as a room of its own, is next in the sequence, separated from the improved living space. A full-height extruded-aluminum-frame modular wall of frosted-glass panes, some of which are hinged to provide access to storage, screens the row of spaces along the corridor and forms new partitions. "The metal frame is a standard storefront system," Shade explains. He is proud of the wall: "It really beats the issue of never having enough storage space in New York."

The crocodile-embossed brown leather armchairs and the small white tables in the living room were designed by Shade as part of his Roderick Shade Furniture Collection. The chairs' gently curved profiles and chamfered edges were influenced by the designer's interest in Dogon tribal art. "I'd been messing around with these shapes for a long time,"

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he says. "They were the first chairs I did, and I've since changed the design. The legs are too big. I've put them on a diet. My later chairs have thinner, more elegant legs." There is an eight-foot-square painting by Shade's colleague James Godwin, a black-and-white abstract layered on top of a shimmering silver Mylar wallcovering. "He's a punk-rocky kind of a guy with a whole bunch of tattoos and piercings," says Shade. "I knew what I was going to get from him, and I'm pleased with what he gave me. It looks kind of like a big tattoo."

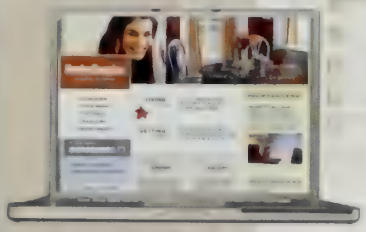
Shade has hung a large orange-and-white canvas panel on the corridor wall, directly opposite the doors of the modular wall of the dining room. It makes the space seem deeper to those looking in that direction from the dining table. "I thought I needed a big painting there," Shade explains. He had done a fabric pattern that he believed would be good for that spot and had it applied to stretched canvas.

Since the dining room, when not in use, functions as a home office or a guest room, the furnishings are simple and lightweight. Everything can be moved around or stored away in this room. Shade designed a series of dark oak cabinets that extend its entire length to conceal a bar, storage for glassware and china, miscellaneous office equipment, computers and the items of visiting guests. "You don't want to see what's behind these doors," he warns.

There's an eight-foot-square painting, a black-and-white abstract on top of a shimmering silver Mylar wallcovering. "It looks like a big tattoo."

The room is best, as it should be, for dinner parties. When so used, Shade says, "it's probably one of the sexiest dining rooms I've designed—when the lights are low and the candles are burning, the room is very sensual." So, in fact, is his entire apartment, infused as it is with glamour, edginess and surprises. □

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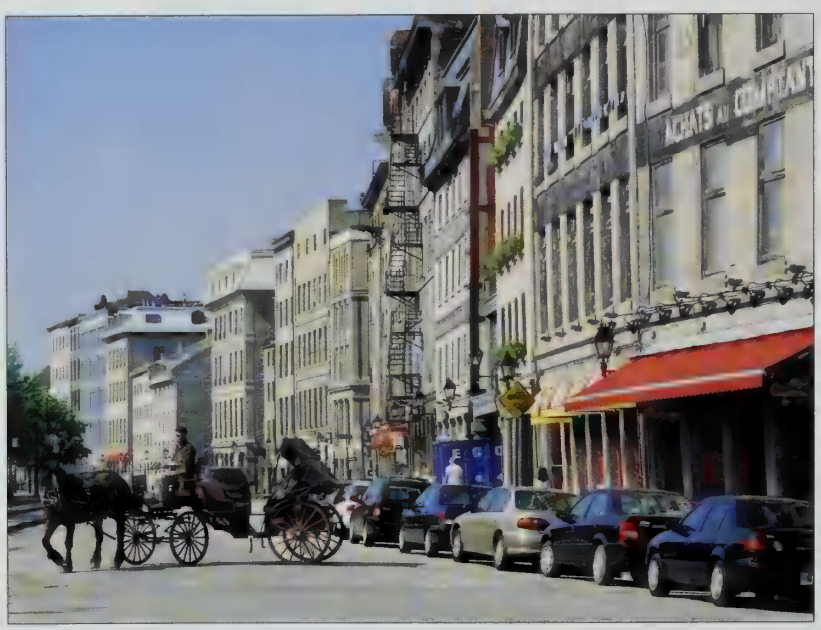

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Montreal Calling

Lise Wechsler Shares Her Favorite Antiques Sources in Her Hometown

Text by Amanda Vaill/Photography by Theo Westenberger

THERE'S A REASON THAT American movies set in Paris are sometimes shot in Montreal instead. Said to be among the largest French-speaking cities in the world, it is closer and, with its favorable exchange rate, less expensive than the capital of France—and it looks, and sounds, remarkably like its transatlantic counterpart. Although Quebec province has for the moment abandoned plans to secede from the rest of Canada, Montreal is still a francophone city; and the streets, which are called *rues*—as in the rue Sherbrooke—teem with newly

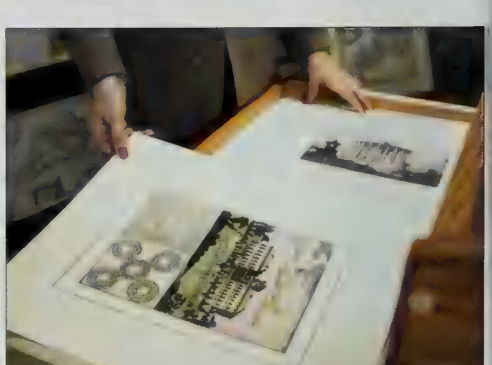


LEFT: Shops line the rue Notre-Dame, one of several streets designer Lise Wechsler frequents for antiques in Montreal.

GALERIE MAZARINE

BELOW LEFT: Owner Dorit Dornier, left, shows Wechsler an 1862 wood-block diptych by Kunisada. BELOW: Wechsler leafs through architectural prints. The one at left, by Georg Andreas Böckler, dates to 1664.





opened *fromageries*, established purveyors of haute cuisine and trendy boutiques that all have a decidedly French accent.

So it's not surprising that a day spent scouting Montreal's burgeoning antiques scene feels like trolling through the *antiquaires* of the Faubourg

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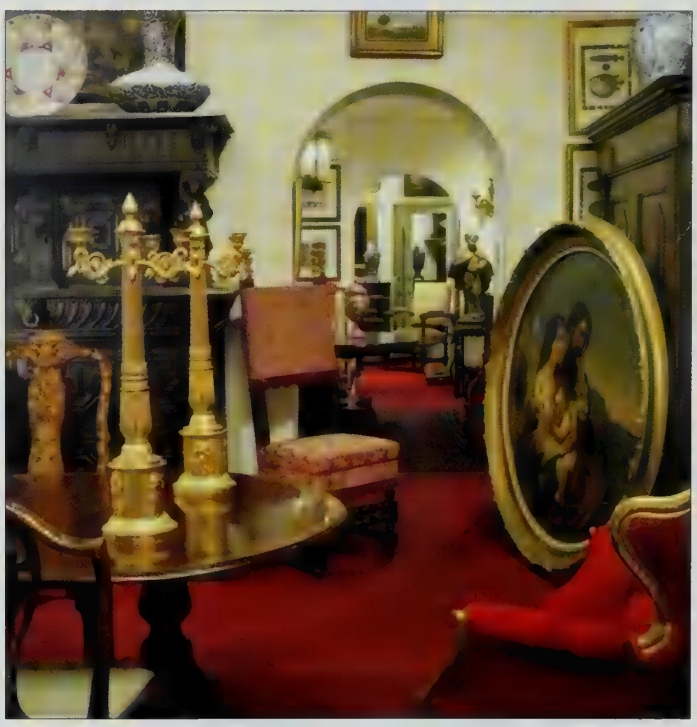
RIGHT: The rue Sherbrooke entrance. FAR RIGHT: Wechsler and owner Dan Klein examine a 19th-century Italian suit of armor. A circa 1925 frosted-glass French vase, top, and an Art Nouveau Loetz vase are in the niches.

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Saint-Honoré or the rue de Beaune—especially when the guide is Lise Wechsler, a designer based in Montreal and Palm Beach who apologizes, in her charmingly accented voice, for the fact that English isn't her first language. It's immediately clear, however, that antiquing *is*—for even though there are only five official stops on the itinerary, her eye keeps straying to other shops whose wares are, she says, "also marvelous."

The journey begins on the rue Notre-Dame in the Quartier des Antiquaires de Montreal, an area on the west side of town that three decades ago was full of abandoned buildings but is now a center of the city's shopping activity. Its 19th- and early-20th-century Neoclassical, Art Déco and Dutch-style buildings, many with sandstone façades, shelter a tempting array of antiques shops, ranging from eccentric *brocanteries* to high-end dealers. "This is a great area for strolling in search of a find," says Wechsler.

With so much variety, it's hard to pick only one dealer to explore, but today Wechsler chooses Grand Central. "The owner, Gordon Downs, has quite an interesting stock, mainly 19th-century furnishings and chandeliers but some 18th-century pieces as well," says Wechsler. "He travels a lot to Europe, so his stock is always changing. And it's so much fun to go there because there are so many things to look at—things on the floor, things underneath the tables. You have to look everywhere." Today, in addition to classic pieces like a Louis XV–style gilt mirror and a Regency table, Wechsler turns up a pair of circa 1890 stained-glass windows from a Canadian Victorian mansion; set into hinged

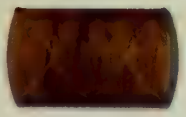


LEFT: The shop carries European furniture, lighting and decorative objects. A Dutch oil and a 17th-century Italian hall chair flank the door. At left is a George III table.

continued on page 72

"It's called Petit Musée for a reason," says Wechsler. "It's like a little museum. It has furniture, but *objets* are the owner's forte."

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panels, they make a screen.

Then it's on to the rue Sainte-Catherine, about a five-minute drive away in the Westmount district, where Henrietta Antony has her shop on three floors of a beautiful former bank building, cheek by jowl with the couture and ready-to-wear boutiques of Quebec's hottest designers. "Henrietta is one of our most established, most prominent antiques dealers," Wechsler explains. "You would go to her for older, more important pieces—like serious chandeliers or 17th-century chests or Oriental porcelain." Wechsler is particularly intrigued by a set of Chinese export dishes, including a selection of warmer dishes that she pronounces "extraordinary."

A "completely different" shopping experience is to be had about 15 blocks from Henrietta Antony at Petit Musée, a fascinating omnium-gatherum located on the rue Sherbrooke, Montreal's most luxurious shopping street. "It's called Petit Musée for a reason," says Wechsler. "It's like a little museum. It has furniture, but *objets* are the own-

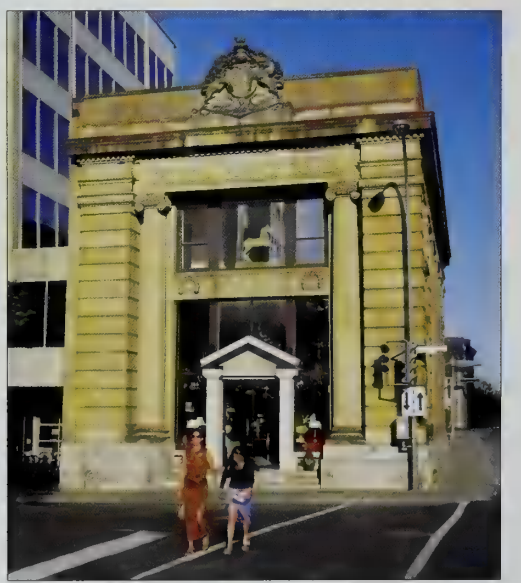
continued on page 76



HENRIETTA ANTONY

RIGHT: Owner Henrietta Antony and the designer tour the rue Sainte-Catherine gallery. Chinese export porcelain is on the table at left. Baccarat chandeliers hang above.





LEFT: Architects Edward and William S. Maxwell designed the shop's building, a former bank, in 1903. FAR LEFT: Lamps made from circa 1835 candelabra top a commode.


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GRAND CENTRAL

ABOVE: The gallery, on the rue Notre-Dame, in the antiques district, is in a restored late-Victorian gray-stone building. Italian Renaissance detailing ornaments the façade. LEFT: Wechsler discusses an 18th-century carved giltwood angel with owner Gordon Downs. BELOW: Nineteenth-century furniture and light fixtures fill the space.

continued from page 72

er's forte." The present owner's father, Max Klein, was "a fantastic collector of Oriental porcelain, and so the shop has a lot of that, but there's also antique jewelry, Judaica and antiquities. He has everything!" exclaims Wechsler.

Another museum-like emporium is Galerie Mazarine, also on the rue Sherbrooke, which is devoted to fine old-master and 18th- and 19th-century prints. The stock reflects the taste of its owner, Dorit Dornier, "a collector," says Wechsler, "who started the shop for her own pleasure. She has wonderful taste." Occasionally she will organize an exhibition around a particular period or genre, displaying a collection of 18th- and 19th-century Japanese wood-block prints, for example, with textiles, porcelain and sculptures.

Wechsler's last stop is a few steps away, at Milord Antiquités, the second of two shops owned by Francis Lord,

continued on page 80



DATEBOOK

Places to go, designs to see, from Architectural Digest advertisers...

Wright This Way to the UK

Join the **Frank Lloyd Wright Preservation Trust** in saluting more than 100 years of Arts & Crafts excellence. This October, take an excursion through Scotland, Wales and England to learn more about the history and ancestry of Frank Lloyd Wright. Visit rural Wales, Wright's family home. Walk in his footsteps at Portmeirion and see guestbook signature at the Guild of Handicraft in Chipping Campden. op by Edgar Kaufmann's office at the toria and Albert Museum in London.



PHOTO: CHARLOTTE WOOD/ LAKELAND ART'S TRUST

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Frank Lloyd Wright PRESERVATION TRUST

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ish Arts & Crafts Excursion: Autumn in Scotland, Wales & England
sday, October 12-Friday, October 22, 2004
700 per person for members
200 per person for non-members
ludes the guided tour, hotel accommodations and most meals)

further pricing details and general tour information, go to
w.wrightplus.org or call (708) 848-1976.

e Wright Stuff

s past May, the Frank Lloyd Wright Preservation Trust and hitectural Digest celebrated the 30th anniversary of Wright s™, an annual house walk through buildings by Frank Lloyd ight as well as others of architectural significance in Oak Park, nois. More than 2,500 Wright enthusiasts gained access to homes ated by the legendary architect and his contemporaries.

s year the Preservation Trust introduced Wright Dinners: an lusive experience combining magnificent Wright-designed homes the exquisite cuisine of acclaimed chefs. **Champagne Krug** was red with culinary creations by chefs Sandro Gamba of NoMi; chael Pivoney and Patrick Sheehey of Signature Room at the 95th; rah's personal chef, Art Smith; and James Boardman of Catch 35.

n't miss the 31st Annual Wright Plus℠ scheduled for Saturday, y 21, 2005, in Oak Park. Tickets go on sale March 1.

more information, please provide your name and address to
p@wrightplus.org.



PHOTO: COLLECTION OF FRANK LLOYD WRIGHT PRESERVATION TRUST, GIFT OF DAVID AND GLADYS WRIGHT

WRIGHT'S PHOTO OF SUTRA LIBRARY, CHION-IN TEMPLE

Travel to Japan the Wright Way

Relive the 1905 journey through Japan that made a lasting impression on Frank Lloyd Wright's life and work. See the remaining Wright structures in the country and experience ancient shrines, temples and palaces. While there, explore beautiful gardens, craft studios and shops. The tour will be given by Frank Lloyd Wright Preservation Trust guides, experts on Wright's early career.

Journey to Japan: Wright Centennial Celebration
Wednesday, March 23-Sunday, April 3, 2005

For pricing and general information, visit
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Walk Wright In

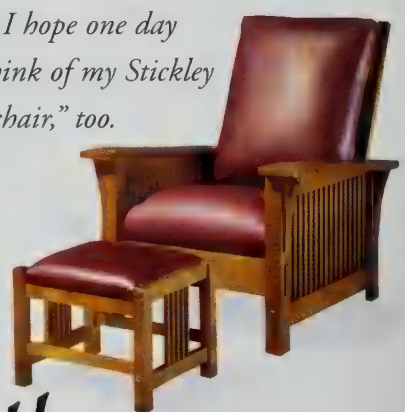
Robie House (designed by Frank Lloyd Wright in 1908) will be home to an exhibit depicting the Midway's role as an entertainment destination in pre-Prohibition Chicago. Chicago's Midway has been the site of several large-scale complexes, including Washington Park Race Track, the Midway at the 1893 World's Columbian Exposition and Wright's Midway Gardens. The exhibit will feature an architectural model and artifacts from his remarkable Midway Gardens (demolished in 1929)—a pleasure palace of band shells, beer gardens and spaces for music, dancing and dining.

Opening May 2005
Robie House
5757 S. Woodlawn Avenue
Chicago, Illinois

My Stickley*



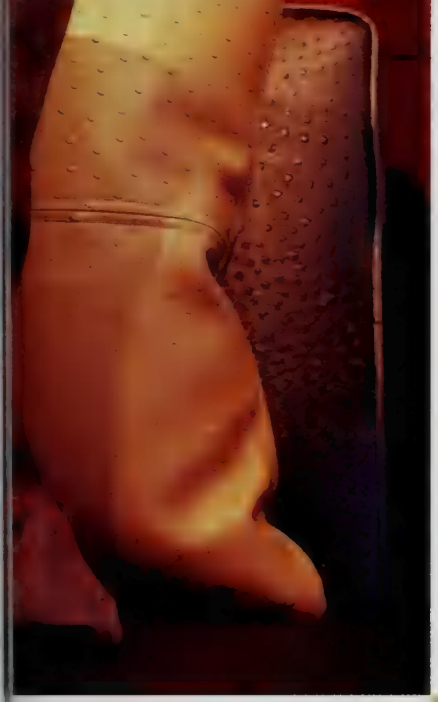
My Story...*I was just a kid when my parents brought home that Stickley chair. They were so proud. In time, it became "Dad's chair." To this day I can see him reading his morning paper, just like it was yesterday.... Now I'm in my early forties, I've got my own family: A wonderful wife, two sons, Kevin and Connor, our dachshund Snoops, and yes, my Dad's Stickley reading chair. It's just one of the many Stickley pieces we've collected over time. I hope one day the boys think of my Stickley as "Dad's chair," too.*



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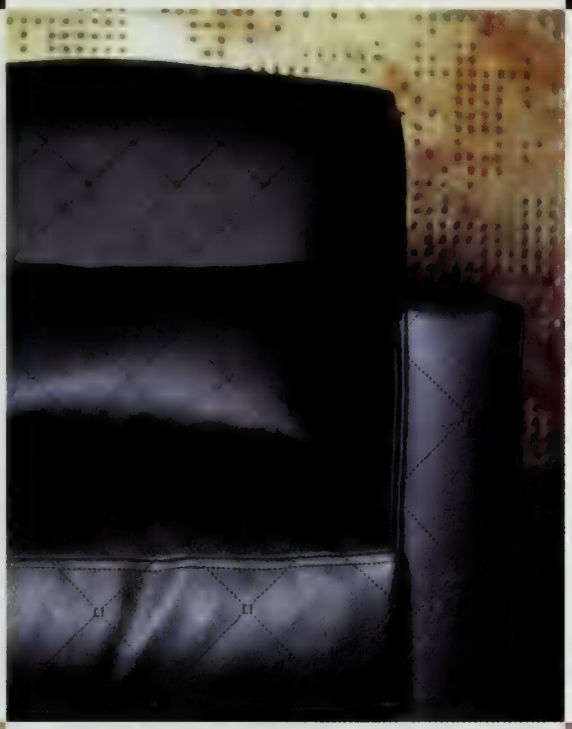
17 SOLIDS

2 TEXTURED

2 EMBROIDERIES

2 COORDINATING TRIMS

NDLESS POSSIBILITIES



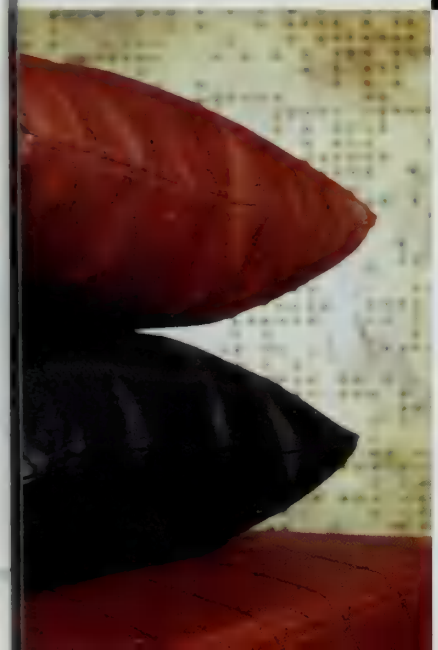
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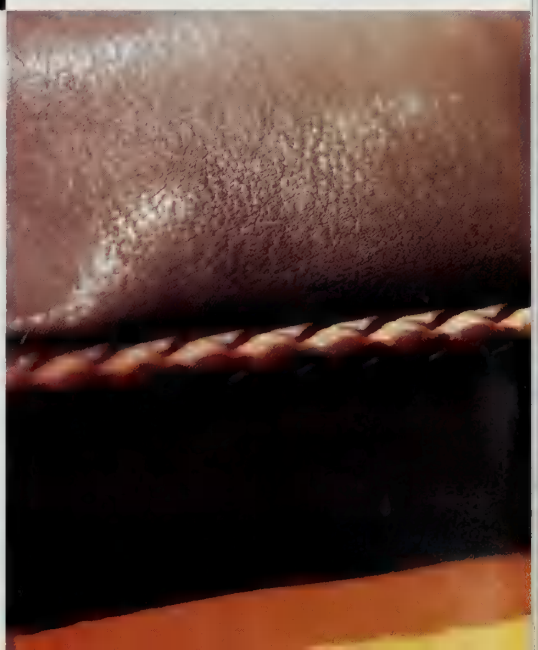
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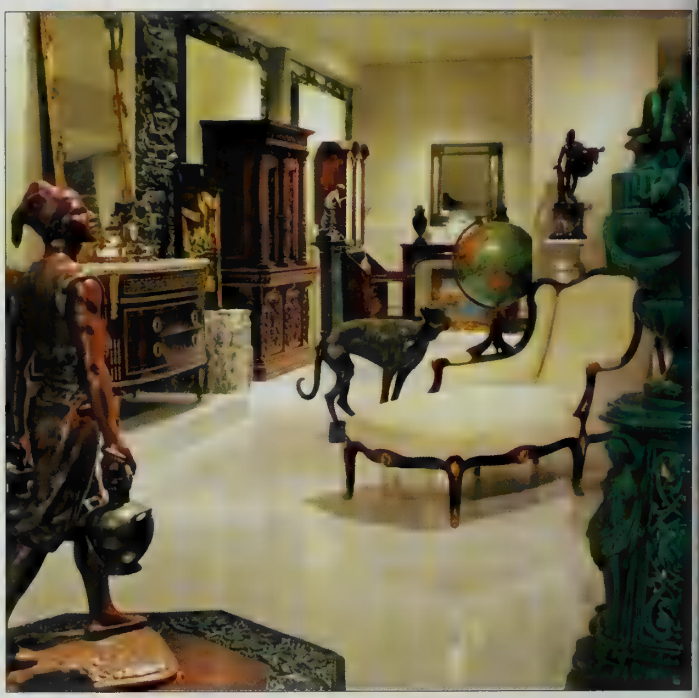






MILORD ANTIQUITÉS

LEFT: Francis Lord's gallery faces the rue Notre-Dame. FAR LEFT: Lord and the designer inspect an 18th-century Swiss clock. BELOW: European antiques include a bronze sculpture by Jean-Didier Debut, left.



continued from page 76

an up-and-coming dealer. His first gallery, on the rue Notre-Dame, is larger and may have a wider and more affordable range of merchandise; but this one, in the heart of Montreal's Golden Square Mile, offers a carefully edited selection of 18th- and 19th-century European furnishings, clocks and bronzes. Wechsler zeroes in on a Rococo-style Venetian settee that looks like two enormous seashells: "It has a patina—a kind of platinum color, between gold and silver," she says. "It's really gorgeous."

After a long morning among the *antiquaires*, Wechsler suggests a leisurely lunch at a favorite rue Sherbrooke spot, a charming courtyard retreat called Il Cortile. It's an apt choice. For tucked into a reclaimed, flower-bedecked alley behind Galerie Mazarine, it seems to personify the serendipitous thrill of shopping in this cosmopolitan city—a place where, as Wechsler says with undisguised relish, "you never know what you'll find." □



MONTREAL SOURCES

1 **Petit Musée,** 1494 rue Sherbrooke Ouest, 514-937-6161. *Oriental porcelain, antique jewelry and decorative objects*

2 **Galerie Mazarine,** 1448 rue Sherbrooke Ouest, 514-982-6566. *Antique prints, Japanese wood-block prints, fabrics and sculptures*

3 **Henrietta Antony Inc.,** 4192 rue Sainte-Catherine Ouest, 514-935-9116. *Seventeenth- through 19th-century furnishings and accessories*

4 **Grand Central Inc.,** 2448 rue Notre-Dame, 514-935-1467. *European furniture, lighting and decorative arts*

5 **Milord Antiquités,** 1870 rue Notre-Dame Ouest, 514-933-2433; 1434 rue Sherbrooke Ouest, 514-285-2433. *Furniture and accessories*



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To find out why David Tang is a fan visit www.mandarinoriental.com

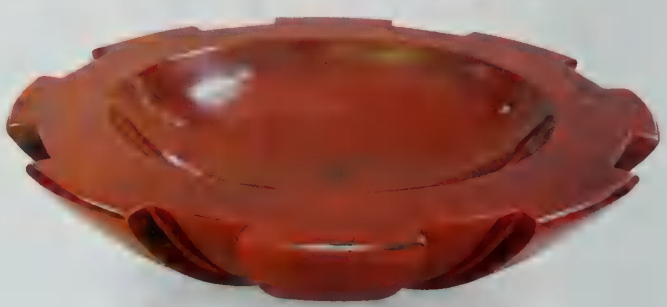
Designers Discover Design

A New Outlook in SoHo



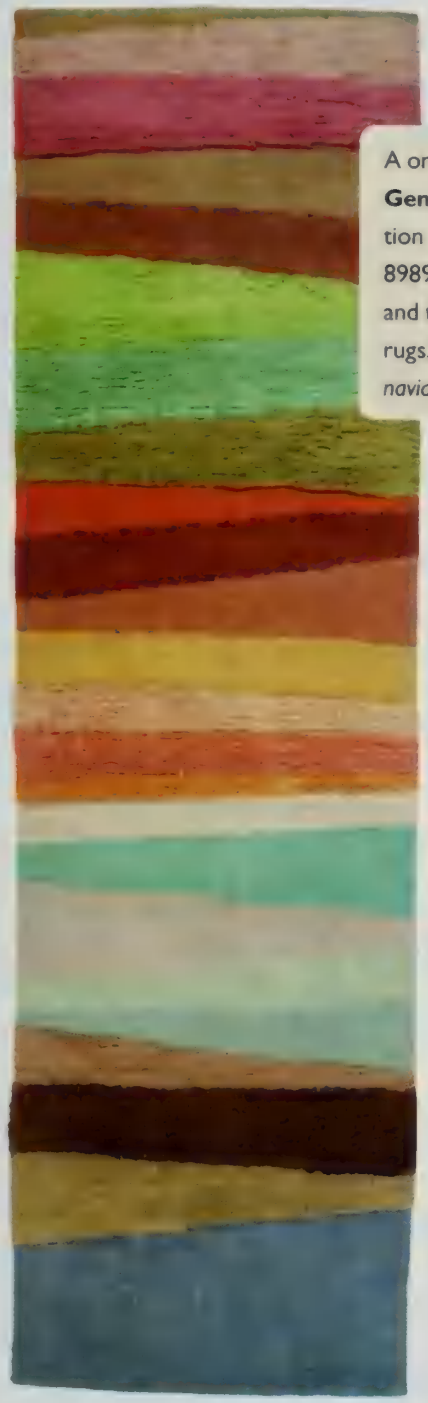


After 11 years of serving up her colorful modern aesthetic to clients in Buenos Aires, architect and designer Monica Melhem has finally opened a shop stateside. **M at Mercer** in Manhattan's SoHo district is a tribute to Melhem's "360-degree vision," she says. The two-story space, with a front wall of windows, is arranged with contemporary Italian furnishings, such as pieces from Driade and È De Padova—lines previously unavailable in the United States—vibrant glass vases and even rubber jewelry. "I don't want to have a static shop," she says. "It's like a stage, and I perform different pieces." The constant shuffle keeps **John Barman** (above, with Melhem in the shop) a satisfied client. "She carries a varied array of items, but they're all serious design," he says. "It's exciting to go in and see what's new."



A sea-themed vase, top, and a lacquered dish, above, show M at Mercer's flair for color.

M at Mercer, 49 Mercer St.
New York, NY 10013; 212-966-2830



Gene Meyer

A onetime fashion designer for Geoffrey Beene, **Gene Meyer** has created his second rug collection for **M&M Design International** (516-876-8989). "I used to apply my obsession with color and texture to clothing and tableware—now it's rugs," says Meyer, whose designs include *Scandinavian Stripes Too* (left) and *Bora Bora* (below).





A special-edition Tom Dixon S chair, produced by Cappellini, at George Champion



Modernism in the Country

"**George Champion** is a dealer whose eye for excellent modernist furniture I have long admired," says **Albert Hadley**. Champion, a private dealer in Connecticut for 20 years, has now opened his first shop, where, he says, "although the modernist offerings are noteworthy, we cover the whole 20th century—not just one period." Currently on the premises are a 1988 S chair by Tom Dixon, a pair of Lady chairs by Marco Zanuso, a sofa by Osvaldo Borsani and tables by Gaetano Pesce.

George Champion Modern Shop, 442 Main St. South Woodbury, CT 06798; 203-263-8442

"They have embroidery like you've never seen," Laura Hunt says of the new fabrics Holland & Sherry (212-355-6241) has added to its embroidery collection. All designs are made to order.

Holland & Sherry



From Island to Island

When Lisa Hensser and her mother, Sandy Ventimiglia-Byars, moved to Maui 17 years ago, they opened **Red Palms**, "as a way to keep us traveling and shopping," says Hensser. It worked, and the two have since spent so much time on Bali—scouting out the teak furniture and architectural elements they're known for—that they built a house there. "We've started taking clients there so they can see everything that's available, and they stay at the villa," says Hensser.

Kathy Merrill (below, at the shop) stops by whenever she's working on Maui. Aside from the "big, chunky teak furniture," she is a fan of their accessories. "I recently found an antique shell encased in silver and jewels that was quite incredible," she says, adding, "and some thick, meaty carvings to use as decorative accents above a fireplace."

Red Palms I.E.
1021 Limahana Pl.
Lahaina, Maui, HI 96761
808-667-2073
www.redpalmsvilla.com





Boldly painted Balinese drums, above, are among the unusual accessories at Red Palms.

continued on page 88



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Vervain *Hummingbird*

The newly launched Vervain collection at New York's S. Harris/ Fabricut showroom (212-838-5253) offers over 60 designs. *Hummingbird* was developed from an 18th-century brocade. *Porcellana* is a woven pattern of Chinese jars.



Lamps from the Jamie Young Company in cast bronze, right, and blown glass, below

Lighting up a New Path

Transitional is a key word for the **Jamie Young Company**. The lamps and shades that husband-and-wife team David Jeter and Jamie Young design can't be pinned to just one style. Materials from cast bronze to blown glass to mother-of-pearl are used in clean forms and sometimes unexpected colors, but the quality is consistently high. "They have an artisan feel because they're all handmade," says **Patrick Tighe** (below, with Young and Jeter, center). "They treat lighting as an art form."

Jamie Young Company, 888-671-5883; www.jamieyoung.com



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CALIFORNIA CLOSETS
(inevitable)





A giltwood desk with a painted chinoiserie frieze was designed by James Mont in 1946.

Singular Sensation

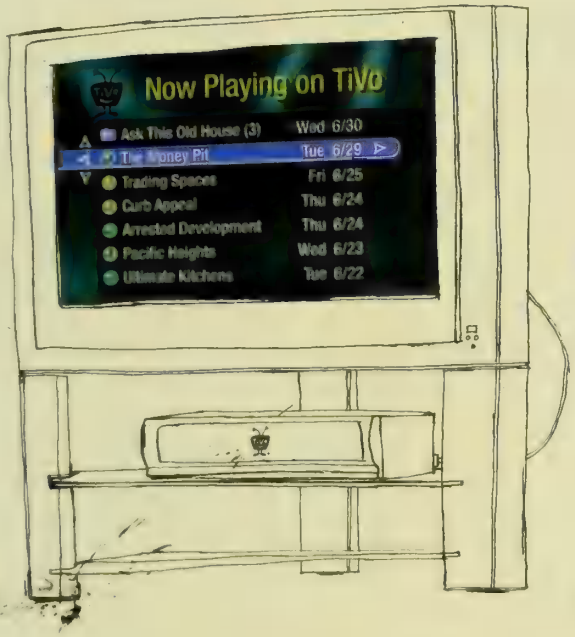
It's hard to say which is more intriguing, the furniture designs of **James Mont** or his personal life. Known as the bad boy of American midcentury style, Mont created innovative modernist pieces—sometimes while behind bars—with an Asian flair and coats of vibrant lacquers (left) for clients that included John Barrymore, Bob Hope and "Lucky" Luciano. The latter hints at some of Mont's less-than-lawful ties and early business backers. On September 10 **Eric Philippe**'s Paris gallery is opening an exhibition of 40 of Mont's "modernist and eccentric" designs from 1946 to 1955.

Eric Philippe, 25 galerie Véro-Dodat, 75001 Paris
33-1-42-33-28-26; www.ericphilippe.com

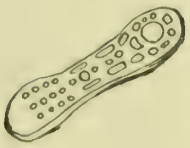


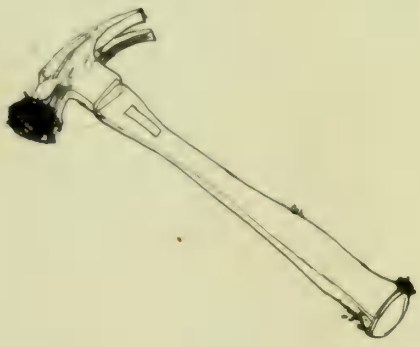
New York's A.M.Collections (212-625-2616) is host to two collections of **Michael Devine**'s hand-printed designs on linen. The fabrics, drawing on 18th-century American and French images, are "chic interpretations of classic patterns," says **Jamie Drake**, who used the linens in Gracie Mansion. *Petite Fleur* comes in seven colorways, including sea (left). To the trade.

continued on page 95


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Pacific Heights Wed 6/23
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Designers Discover Design

Revitalizing Washington



She's a bit of a maverick up there," **Greg Jordan** says of Leanna Thomajan and her shop, **O and Company**, located in Kirkland, Washington, just across Lake Washington from Seattle. "She has a sophisticated aesthetic and a very fresh approach to traditional design." Thomajan (above), who runs the shop with her mother, Jean Brown, mixes antiques with contemporary furniture lines and colorful accessories in a way that is enticing people to cross the bridge for them.

O and Company, 140 Central Way, Kirkland, WA 98033
425-803-9006; www.oandcompany.com

Gem Seekers

From a designer of Sarah Jessica Parker's infamous diamond horseshoe necklace comes the Labyrinth (right), for those who embark on their spiritual quests with style. Madonna and Demi Moore are fans of the diamond-covered charm, from Los Angeles–based **Mia & Kompany**, which is said to represent wisdom, insight and the search for eternal truth.



Mia & Kompany, 310-205-0027
www.miaandkompany.com

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Crystal Farm
ANTLER CHANDELIERS & FURNITURE

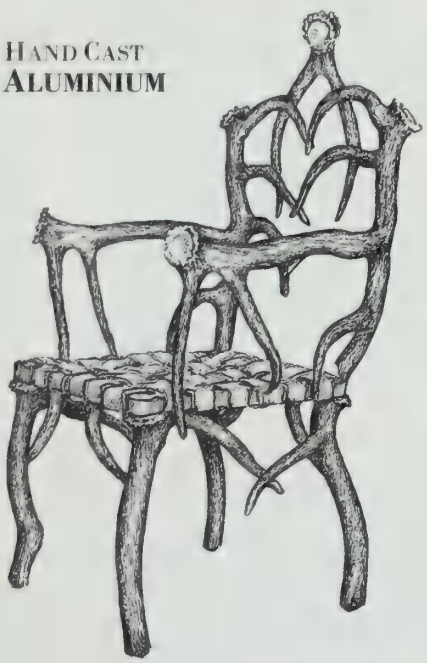
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Queen Mary 2



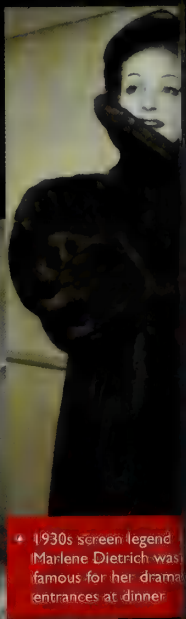
President Pam Conover reflects on Cunard's 160-year history at sea

An exchange of warm salutes, proof strong, iconic ladies can indeed be fri

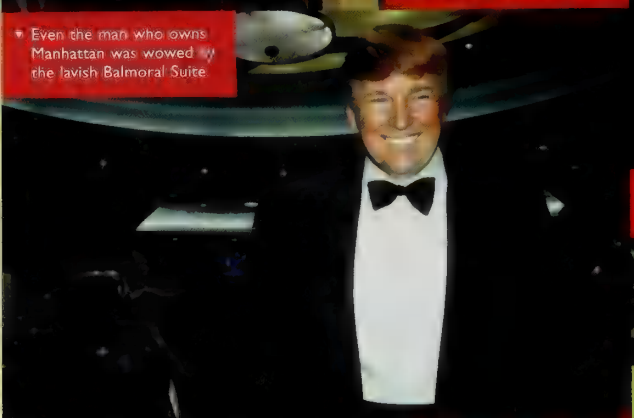


Hats were all the rage at the Naming Ceremony in Southampton, January 11, 2004





1930s screen legend Marlene Dietrich was famous for her drama entrances at dinner



Even the man who owns Manhattan was wowed by the lavish Balmoral Suite

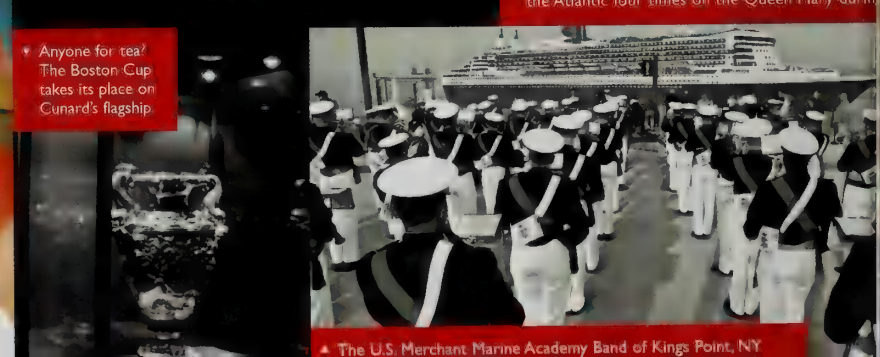


On a 150,000-ton ship, there's always room for Todd English's mandarin orange crème brulée





Veuve Clicquot, the champagne of British Royalty, quite at home on QM2.



Travelling as "Colonel Warden," Churchill secretly the Atlantic four times on the Queen Mary durin

Anyone for tea? The Boston Cup takes its place on Cunard's flagship.

The U.S. Merchant Marine Academy Band of Kings Point, NY


Her Majesty The Queen christens England's largest-ever Royal Mail Ship, the Queen Mary 2, at the Naming Ceremony in Southampton.
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1920s playwright Noel Coward was a frequent passenger. Travelling light was not his style.
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Between 1920 and 1922 Art Déco furniture and interior designer Armand-Albert Rateau was commissioned by famed couturier Jeanne Lanvin to design her entire apartment—textiles, paneling, furnishings—at 16 rue Barbet de Jouy. Prominent Paris dealer **Vallois** is bringing a singular collection of these furnishings to the 22nd **Biennale des Antiquaires**, held in Paris at the Carrousel du Louvre from September 15 to 28. Vallois will show 17 pieces of furniture—some of which are accented with a stylized marguerite, the flower for which Lanvin's only daughter was named—andirons and lamps designed for the apartment.

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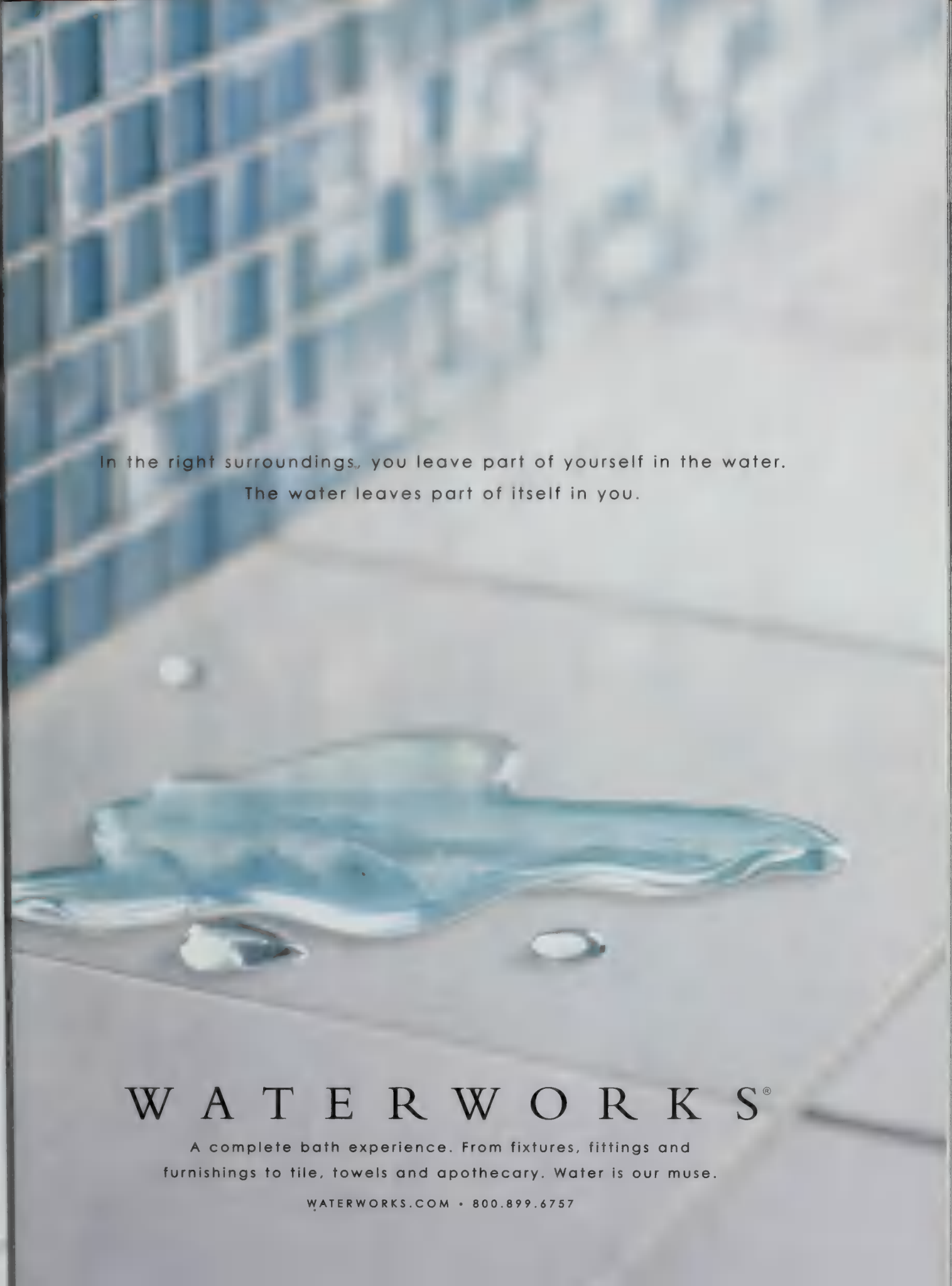
Vallois
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April Sheldon



Water Garden **is part of the Medallion/Minimal collection created by April Sheldon for Aga John Oriental Rugs (415-553-8504). The carpets have "traditional motifs on minimal landscapes."**

continued on page 100


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Designers Discover Design



Charles Haver, in his antiques shop, converted from an 18th-century carriage house

Country Collector

On top of running his architecture and design firm with partner Stewart Skolnick, **Charles Haver**, a collector at heart, couldn't resist the tug of opening his own shop—"American furniture is my first love," he admits. He fills the renovated 18th-century carriage house on the couple's property with "authentic and decorative" American furniture and colorful accessories, ranging from hooked rugs to painted firkins (right). The 18th- and 19th-century pieces that generally catch his eye are "very simple, strong forms," which he is constantly rearranging in the shop. "I love watching my clients discover them."



Charles Haver Antiques
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C&T

COWTAN AND TOUT

The Moscow World Fine Art Fair

A Look at Russia's First International Art and Antiques Show

Text by Joseph Giovannini/Photography by Ivan Boyko



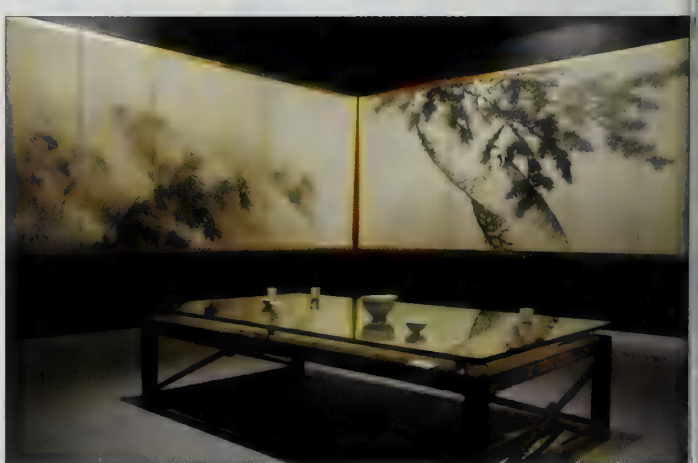
ABOVE: A crowd gathers in front of Dolgorukov Palace for The Moscow World Fine Art Fair, Russia's first international art and antiques show. Over 25 dealers participated.



RIGHT: The gallery Perrin displays a Régence mirror over a Louis XV commode stamped "Étienne Doirat." The pair of Louis XV fauteuils are by Nicolas Heurtaut.



ABOVE: Dealer Olivier Kraemer with an inlaid writing desk. RIGHT: Koichi Yanagi Oriental Fine Arts and Yoshii Gallery featured their wares jointly.



CATHERINE THE GREAT, an empress known for voracious appetites, amassed collections—rather than just paintings—as well as diamonds and lovers. Sometimes they arrived together. Count Grigory Orlov offered the empress the blazing, egg-size Orlov diamond along with himself: Catherine placed the diamond in the scepter now sparkling in the Kremlin and set him up with the Marble Palace in St. Petersburg, near her own.

For Lenin and Stalin, the imperial, aristocratic and ecclesiastical collections acquired over the centuries proved a handy piggy bank that financed the new Communist order, and through the 1920s, the state aggressively sold off furniture, paintings and jewels

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It was a tough act to follow.

But somebody had to do it.

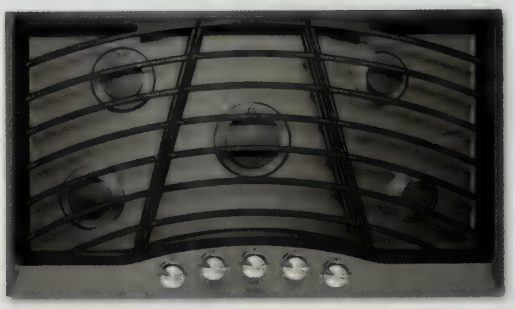
General opinion was that the first Viking range was nothing short of, well, revolutionary. The only commercial-type range for home use – with a level of performance, quality, durability and good looks to satisfy the most discriminating chef. "Too bad everything in our kitchen doesn't work like our Viking range," they said. This we took as a challenge.

Today Viking proudly offers a wide variety of products for the home chef. You'll find the Viking name and dedication to high performance, quality, and Design Integrity™ in everything from a six-burner dual-oven range to a five-inch paring knife. As a design-driven company, we believe that just as you expect consistency in your cabinets and countertops, you should also expect consistency in your appliances – from the quality of stainless steel to the styling of the handle. You can select from the classic Professional Series or the sleek Designer Series – in a number of different colors.

The complete Viking kitchen offers everything a chef could wish for. And then some.



THE OVEN OF CHOICE IS ALSO THE OVEN OF CHOICES. The Viking electric oven provides a setting for every n It offers conventional baking and broiling, as well convection baking and broiling. And the Tru Convec setting assures you have the even heat you need f delicate dishes. Plus there are settings for convecti dehydrating and convection defrosting. Single oven double ovens - both are fully featured and self-cleani



SOME THINGS ARE WORTH WAITING FOR. You're looking at the result of years of painstakin effort – the Designer continuous grate gas cooktop. Home chefs can take a dish from c delicate simmer to a rolling boil – all on a one-piece unit that makes cleanup a non-cho It's Viking performance, easy cleanup and an exciting new look. And there's a seemin endless number of other gas and electric cooktops and ranges from which to choose. with the famed Viking performance.



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THE STRONG SILENT TYPE. "Make it quiet. Make it powerful." Those were our marching orders. Witness the Viking dishwasher. With sound-absorbing and heat-retaining insulation, an extra layer of felt surrounding the unit, plus dual motors, a multi-wash system, and triple filtration, it can quietly and thoroughly clean the heaviest of loads.

RING THE AIR. Commercial-style cooking
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ation. Thus it is that Viking offers
es of ventilation products –
thing from hoods with up to
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THE GREAT INDOORS GOES OUTDOORS. Viking outdoor kitchens bring a new world of cooking opportunities to the home chef. Everything necessary for a complete meal can be with you right there on the patio. Consider our heavy-duty gas grills (built-in or portable) with 25,000 BTU burners and Tru-Sear™ infrared burners. We've also developed outdoor ovens, charcoal smokers, and outdoor refrigerated beverage centers. We've moved the entire Viking kitchen outdoors.



YOU'VE SEEN BLENDERS LIKE THIS BEFORE, BUT NEVER IN A HOME. The new Viking blender is modeled after its powerful cousin, the heavy-duty restaurant blender. Its powerful commercial-type motor pulverizes ice while the cyclonic blending action can whip everything from old-fashioned shakes to margaritas. Small wonder chefs think of it as an heirloom to pass along to future generations.



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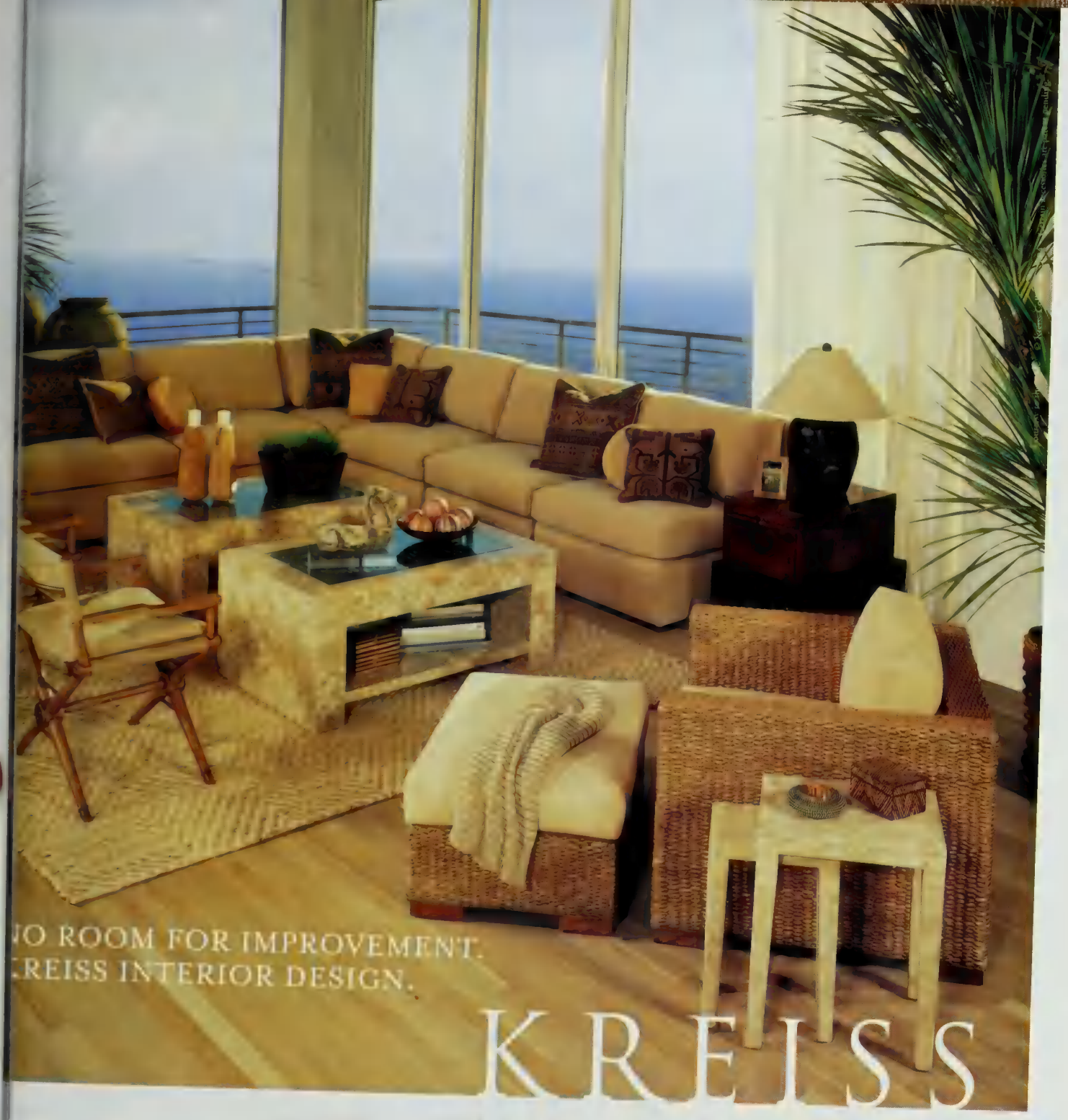


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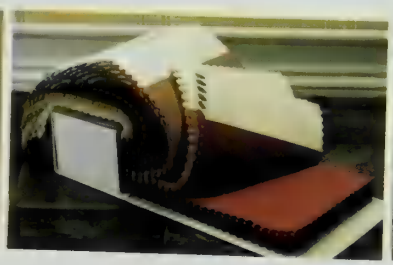
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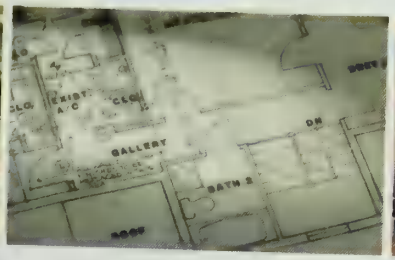


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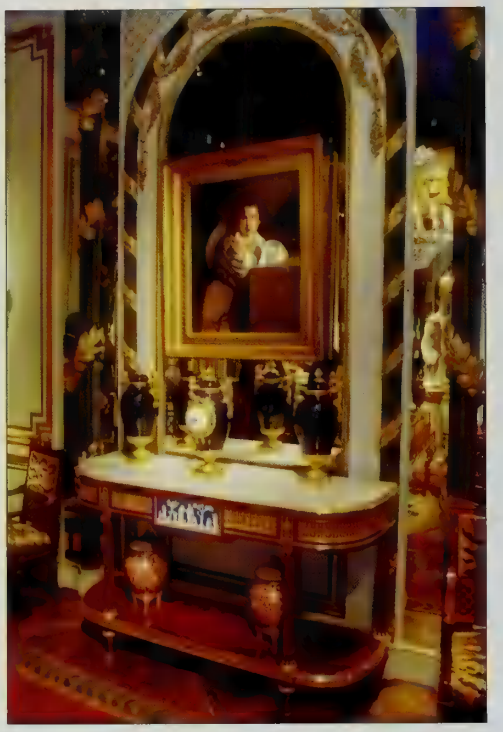






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FAR LEFT: Interior designer Juan Pablo Molyneux, left, his wife, Pilar, and Marc Segoura, of Paris-based Segoura, discuss a marble-inlaid Empire guéridon by Pierre-Philippe Thomire.

LEFT: Perrin's Louis XVI console, which is attributed to Adam Weisweiler, features a Wedgwood plaque. On the console is a garniture of Chinese porcelain with Louis XVI gilt-bronze mounts.

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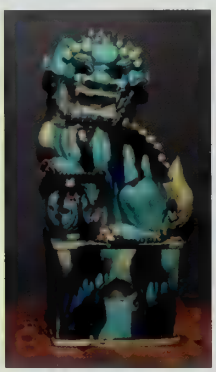
until the Depression put an end to much of the demand. The nation's inventory of decorative arts was depleted.

Recently Russian collectors and dealers have ventured abroad, searching out Russian and Western antiques and paintings. This year New Russian collectors reportedly spent millions at Sotheby's Russian auction in London alone.

Dealers noticed the trend and banded together to participate in the first annual Moscow World Fine Art Fair this past June. The weeklong market took place against the backdrop of a moment of major cultural significance for Russia: An estimated $100 million trove of nine Fabergé eggs, all touching personal mementos that members of the imperial family sent one another for Easter—the Hallmark cards of the Romanovs—was recently bought in New York by Russian tycoon Victor Vekselberg and repatriated to Russia, where it went on display in the Kremlin. Russians, who have reversed the flow of actual rivers, were at last reversing the flow of antiques.

From a Russian point of view, the capital is resuming

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ABOVE: A glazed Buddhistic lion figure from The Chinese Porcelain Company is 18th century. RIGHT: A 26-piece silver service surrounds a 19th-century centerpiece in Bernard De Leye's exhibit. The tapestry is Flemish.



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continued from page 108

old patterns of collecting and connoisseurship that were summarily interrupted by the Soviets. This counterrevolution is also fueled by nostalgia for the grace and high artistic standards of the ancien régime.

The event attracted the curious who wanted to see and touch the kind of object they had only experienced in museums, but it also drew potential buyers in what dealers hope will eventually prove a large market. By one estimate, some 500,000 New Russians, those who have profited by the privatization of once collective resources and industries, live in Moscow, where there is now a building boom of apartments and offices that need to be furnished: Russians are nesting.

Nearly 30 dealers, among them some of western Europe's most prominent, sent a wide range of fine antiques and paintings to Moscow, which were displayed in separate stands in the Dolgorukov Palace, within walking distance of the Kremlin.

Marc Segoura, of the Paris-based gallery Segoura, observed, "The Russians are like newborns: They're very curious, and they devour catalogues and ask probing questions about the objects."

Axel van der Strappen, assisting at De Jonckheere, a gallery on the Faubourg Saint-Honoré, noted that Russians shop differently from their counterparts in the West: They return repeatedly, because, he says, "they like to build a relationship."

Some serious buyers visited with an expert. One reason for the rising antiques market is that with the recent decline of the dollar, the main currency in the former Soviet Union, Russians are investing in tangibles of international value. The experts act as stockbrokers advising their clients on investment potential.

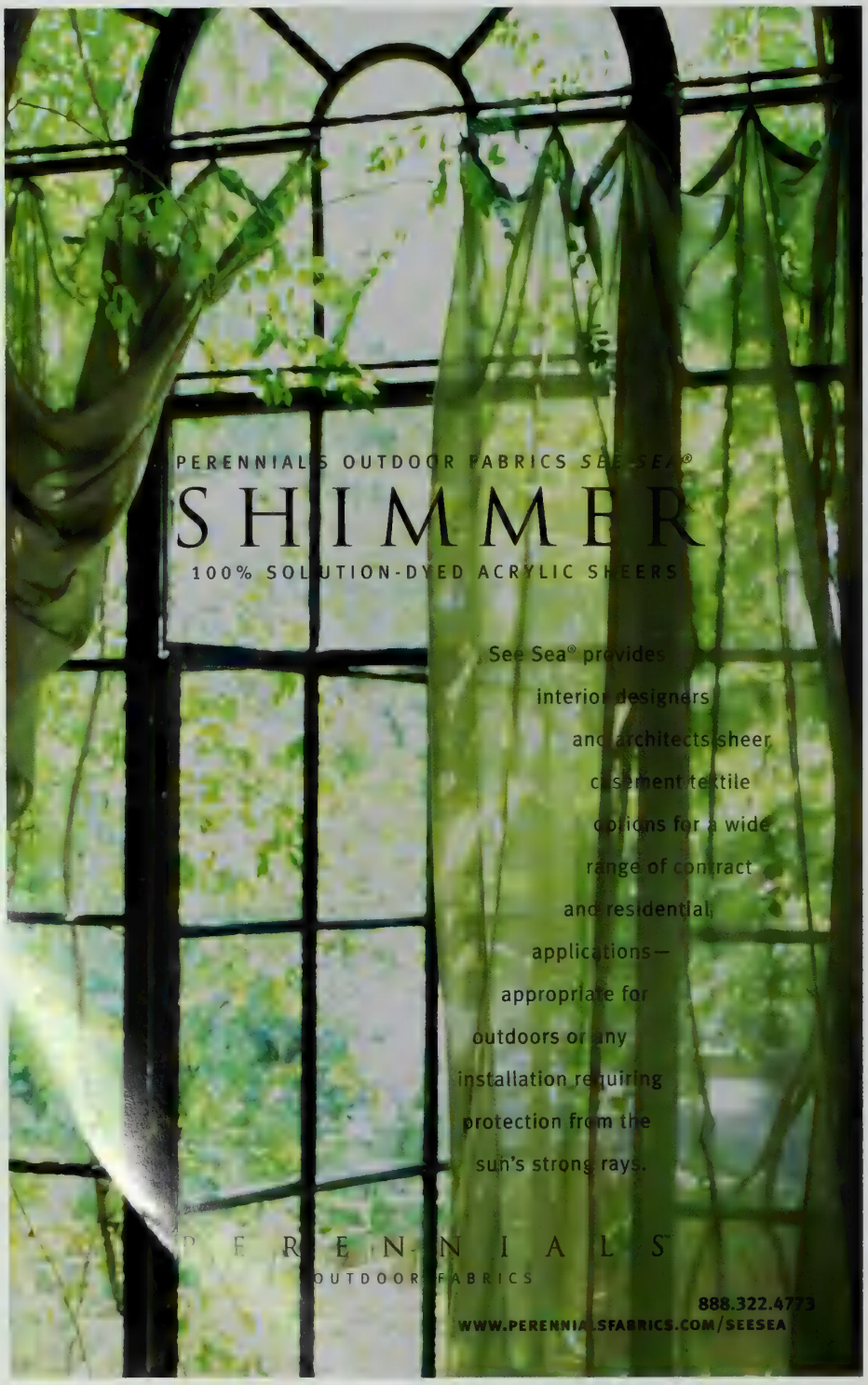
In a new market with so many unknowns, dealers came half expecting the unpredictable. "We're testing the waters and seeing how it goes—we're the guinea pigs," said Philippe Cazeau, of Paris's Galerie Cazeau-Béraudière. "But

From a Russian point of view, the capital is resuming old patterns of collecting.

the show does permit us to cultivate the Russian interest in paintings—and perhaps a future here."

"We've had many more people than we expected," said Guy Stair Sainty, president of The Stair Sainty Gallery, of New York. "We're entirely happy to have come. And, yes, business is being done."

"I came unprepared for the level of quality I saw in the show—it ranks with some of the best international fairs, like Grosvenor's in London," noted New York interior designer Juan Pablo Molyneux, who reserved a half-dozen pieces for a Russian client. "With a score of big dealers, it was a magnificent effort and looked quite handsome. If this is just the start, it may prove one of the best international fairs. That's everyone's hope." □




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Recently opened, THEhotel has taken the notion of business and leisure travel to another level, offering 1,117 guest rooms—all of which are suites. These rooms have the highest standard square footage of any hotel in the city (725 sq. ft.), and are furnished in a gentle palette of earth tones and dark woods that bespeak an updated midcentury sensibility. The bedrooms are outfitted with down comforters, high-thread-count sheets, pillow-top mattresses, large armoires and 32-inch flat screen TVs. The spacious bathrooms offer luxurious towels, double sinks, separate glass-enclosed showers and plasma televisions.

For the business traveler, the amenities at THEhotel are unsurpassed. Each suite is specially designed to accommodate impromptu meetings. The bedroom is sectioned off, leaving the rest of the suite (which includes a living space with its own half-bath, 42-inch plasma TV and wet bar) free for gatherings. The rooms are also equipped with a high-speed Internet connection, a fax, printer and copier. And for further convenience, four floors of the hotel have conference rooms with private boardrooms, reception spaces, classrooms and more.

THEhotel encourages both work and play. The lounge is an ideal spot to hide away and enjoy a game of billiards or quiet conversation in cozy niches of the upscale bar. The Bathhouse is another outlet for rejuvenation and a draw to the hotel in and of itself. The $25 million spa complex occupies the second level of the resort and is a commanding 14,000 square feet. Serene minimal forms clad in ancient stone set the tone of the spa, which has a gamut of healing treatments from facials to wraps to massages.

THEhotel is also set apart by the caliber of art exhibited throughout. The property supports emerging artists such as Arturo Herrera, whose *Night Before Last III* mural hangs behind the check-in desks, as well as greats like Jasper Johns and Andy Warhol. With such world-class services, THEhotel is *the* place to check out when in Las Vegas.

For more information, call 877-632-7000 or visit www.mandalaybay.com.





Top to bottom: the stylish lounge of THEhotel; a spacious living room; the posh bedroom décor of a suite.

Destination: Las Vegas





Bellagio

Paris, London, Rome...Las Vegas. In a city known for its glitz and glamour, Bellagio stands out as a resort thriving with cultural attractions and architecture reminiscent of the great cities of Europe.

As soon as guests arrive at the property, they are greeted by an entrance atypical of the Las Vegas aesthetic: a tree-lined boulevard and an eight-acre lake with architectural elements like those of Tuscany. The grandness of the lobby is epitomized by glass sculptor Dale Chihuly's *Fiori di Como*, a magnificent chandelier bursting with vibrant orange and yellows.

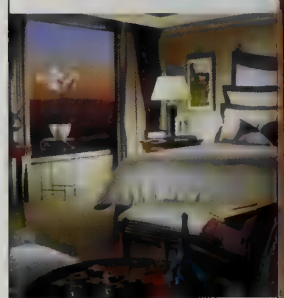
The décor of Bellagio gives way to a surprisingly low-key atmosphere amidst one of the world's largest casinos. It is the resort's way of balancing the energy inherent to the hotel with the innate desire to vacation in a soothing place. A flourishing garden of trees, plants, flowers and fountains border the front desk, and the Conservatory & Botanical Gardens serve as the walkway to fine restaurants and Spa and Salon Bellagio. The Bellagio Gallery of Fine Art has partnered with The Museum of Fine Arts, Boston to curate *Claude Monet: Masterworks from the Museum of Fine Arts, Boston,* displaying 21 original masterpieces.

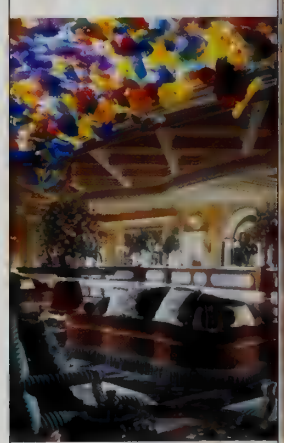
Todd English's Olives is being renovated to reflect the highly-praised Mediterranean fare for which the restaurant is known; warm, rich materials in golden tones, dark woods and distressed leather will accent its new look. Other options at Bellagio for the epicure are AAA Five Diamond Award winners Le Cirque and Picasso and the new, intimate FIX.

Spa Bellagio takes its cue from the European tradition of body care. A range of treatments are available such as the signature Lemon Ginger Stone Massage, which combines specially harvested stones with an energy-balancing technique. Or, if guests prefer, they can arrange for a poolside massage in the classical setting of a Mediterranean cabana tucked among one of the six pool courtyards.

The pampering does not stop there. Special attention to detail is paid to make the guest rooms at Bellagio comfortable, from contemporary furnishings to conveniences such as high-speed Internet access and multiple phone lines. Italian marble floors and surfaces grace the bathrooms to help guests feel wrapped in luxury.

Cirque de Soleil's "O," a shopping promenade with designer boutiques including Chanel, Tiffany & Co., Hermès, Gucci, Prada and more, as well as the new Spa Tower (featuring 928 new rooms/suites and convention space), are among just a few other reasons why Bellagio has become a destination in itself.





Clockwise from top: the elegant pool; Bellagio's brilliant façade; a luxurious guest room; the colorful lobby.

For more information, call 866-952-7111 or visit www.bellagio.com.

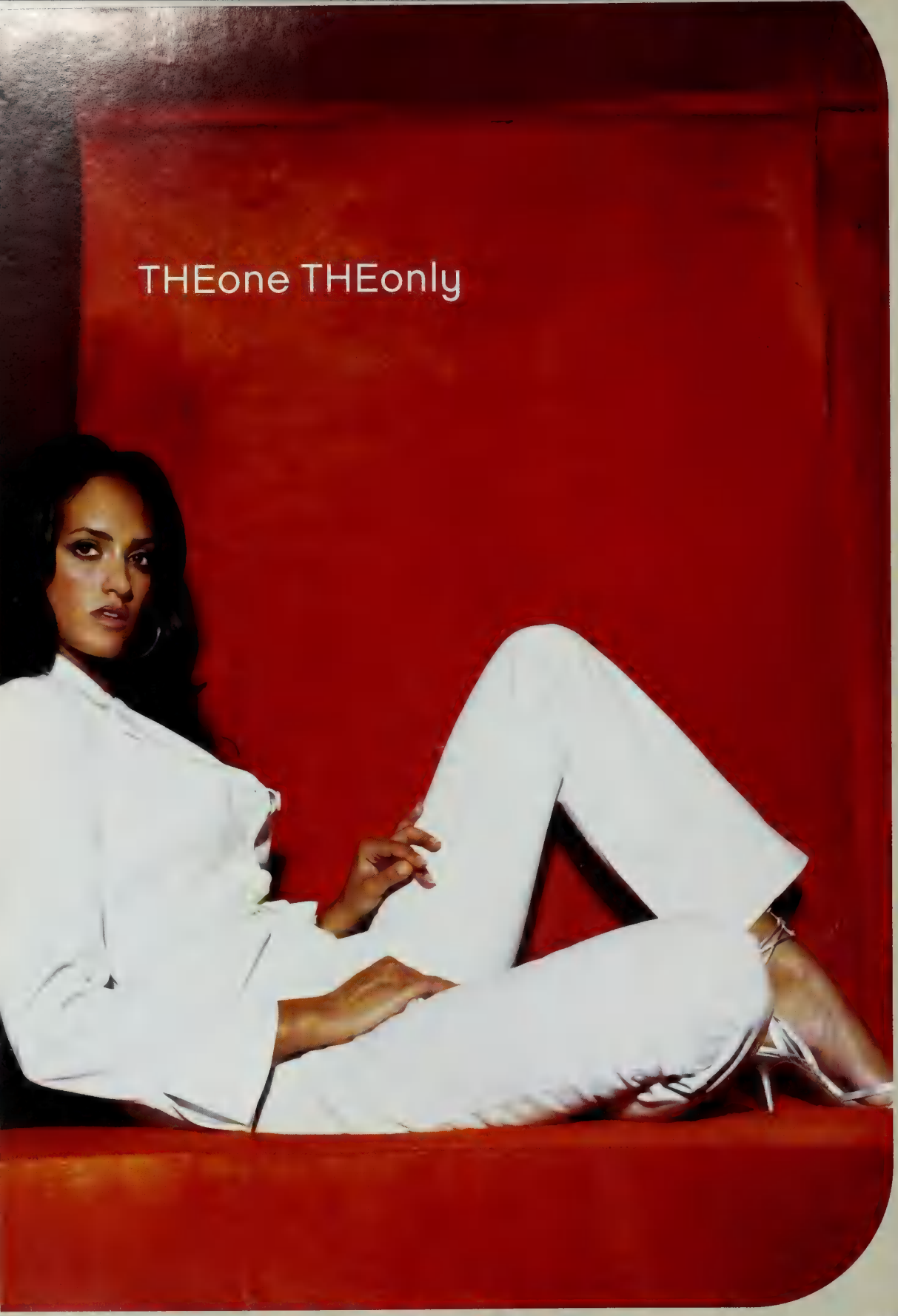
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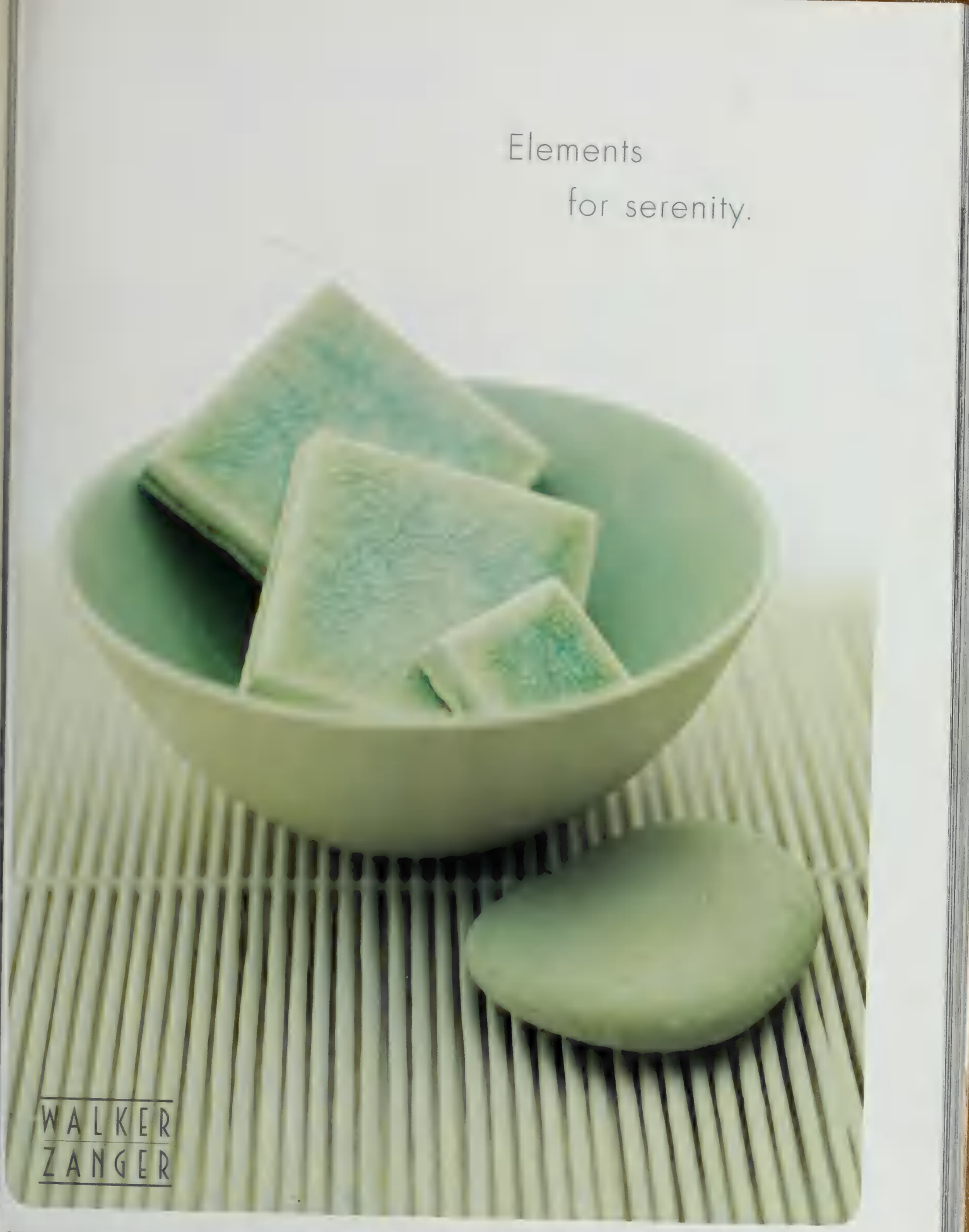


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Introducing New Lines

Geoffrey Bradfield's Furniture Collection Reveals a Clear Advantage

By Stephen Drucker



Lady Mendl Chair

Ask designer Geoffrey Bradfield what's new these days and you had better brace yourself for the deluge. In a mere few months he has introduced a line of furniture quite unlike anything else in the marketplace, published a luscious oversize volume of his work, opened a street-level showroom at the decorating crossroads of Manhattan and purchased a town house a few blocks away, stripping it to its 19th-century frame in preparation for "the full glam treatment." The title of his book says it all: *Geoffrey Bradfield: Defining Millennium Modern*.

Bradfield's furniture collection revisits Lucite, a material that has not been explored seriously in three decades. After years of creating dazzling furniture for his clients out of "clear molded acrylic," as Lucite is properly known, the designer felt the climate was right to bring it into production.

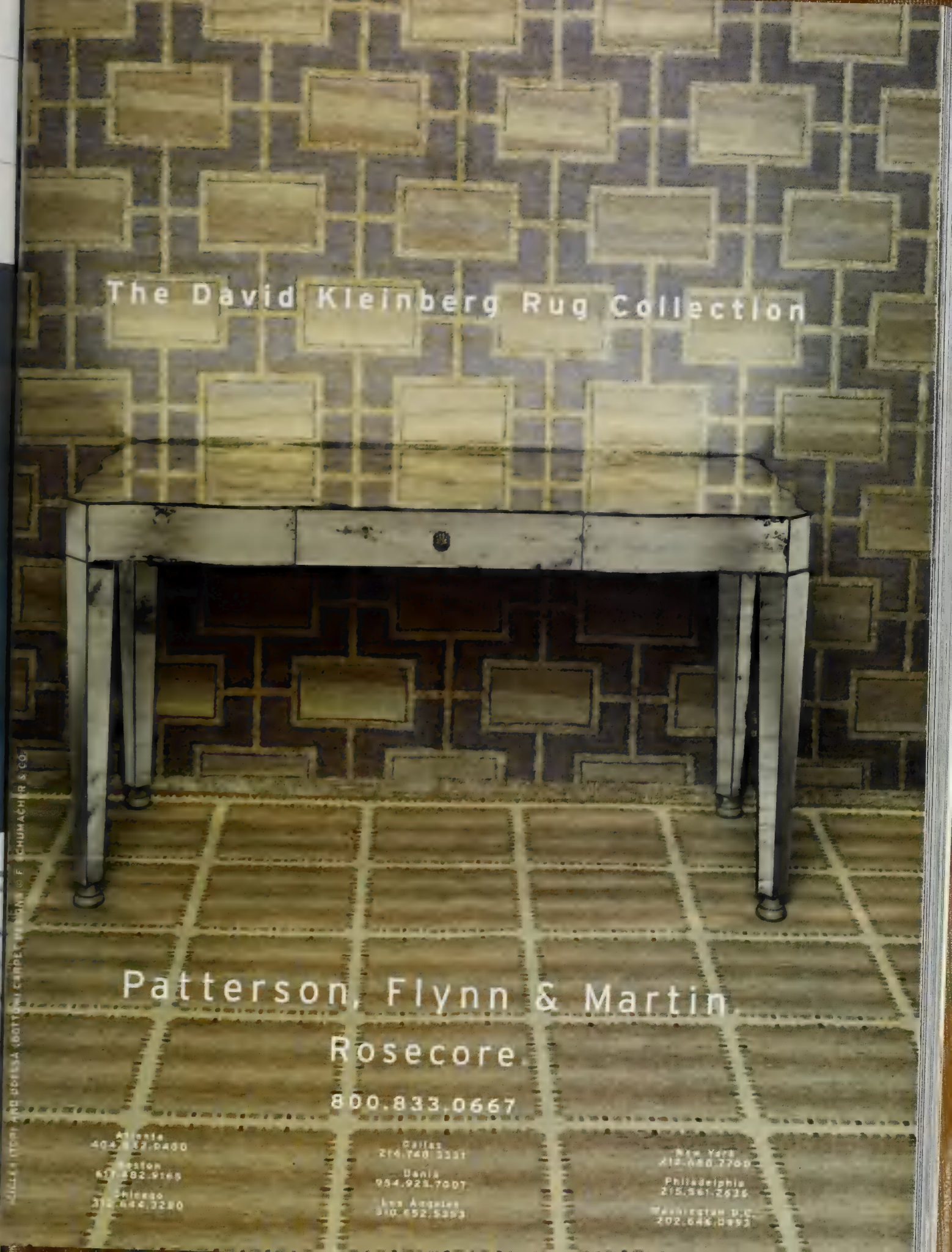
It's amazing how many classic moods and styles he has coaxed from a material most people consider strictly modern, or at least a-go-go. His

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Geoffrey Bradfield (left) decided "the time was right" to launch a collection of his own furniture designs. Many of the 36 pieces are made of Lucite, his material of choice.

Above: "The design is an homage to Lady Mendl, but it's a new interpretation," Bradfield says of the side chairs, which are available with a Lucite or painted wood frame.


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Wingback Chair

Until you sit in a Lucite chair, you cannot imagine the sensation. Acrylic may be clear, but any resemblance to glass ends there. It's warm to the touch, almost velvety. Its edges aren't sharp, nor do they have a green cast; acrylic is clear through and through. It's surprisingly heavy: The Lady Mendl Chair weighs about seven pounds in painted wood and 25 pounds in acrylic. And, honestly, about how many pieces can you say the following? On a sunny day you might see a rainbow in your carpet. □


Anna Mae Wong Coffee Table

ABOVE FAR LEFT: The transparent games table has an Asian bent. ABOVE LEFT: "The wing chair is a classic design, but there's nothing period about this one," he says.

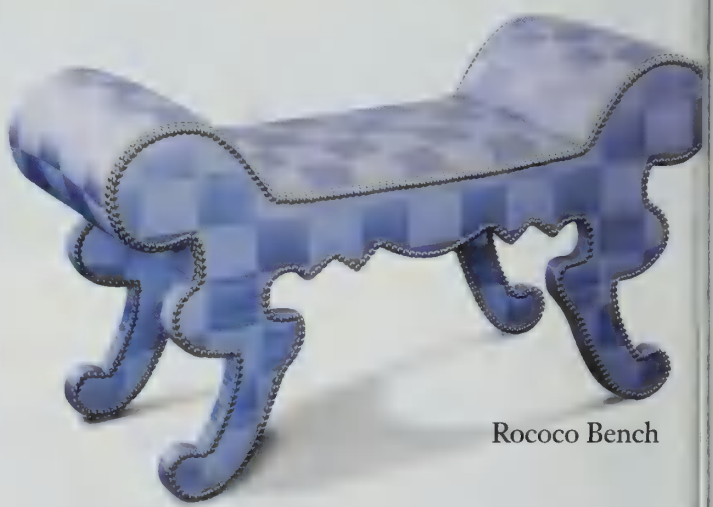
LEFT: Lucite furniture, such as the low table, "allows you to put bulk in a room and still have a feeling of lightness," notes the designer. BELOW: One of the line's upholstered pieces.

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clear Wingback Chair—his signature piece—is both chic and surreal. His Coco salon chair, which he shows in Ultrasuede, has all the attitude of a Jimmy Choo stiletto, while his Lady Mendl side chair, based on an Elsie de Wolfe original he owns, is the smooth essence of Hollywood Regency. There's a demilune console that is Regency down to its caryatids, coolly Neoclassical in a way not seen since the days of John Dickinson. And then suddenly you're hit with the electric glamour of modern Hong Kong in the scrolling Anna Mae Wong console.

Not everything in the line is see-through, however. There are very effective painted-wood and rattan-peel versions of several pieces, as well as two upholstered groups.

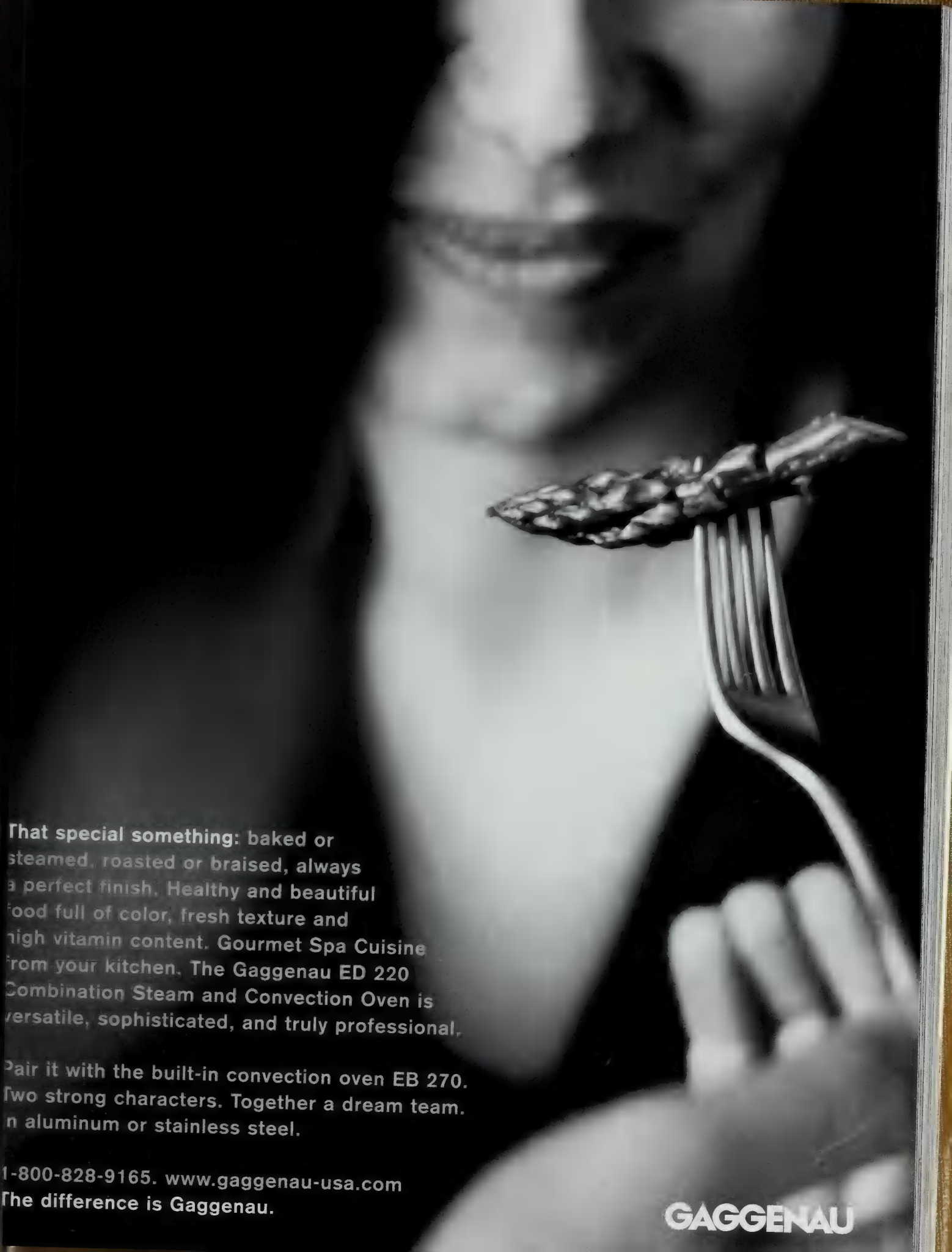
"We've been eating off glass for years," says the designer. "Wouldn't it be marvelous to see four Georgian chairs around my clear card table?" It would, especially now that the material has been refined and perfected. Lucite from the 1940s and '60s tended to yellow and become cloudy. Now the material is much more stable. Clear acrylic stays clear.


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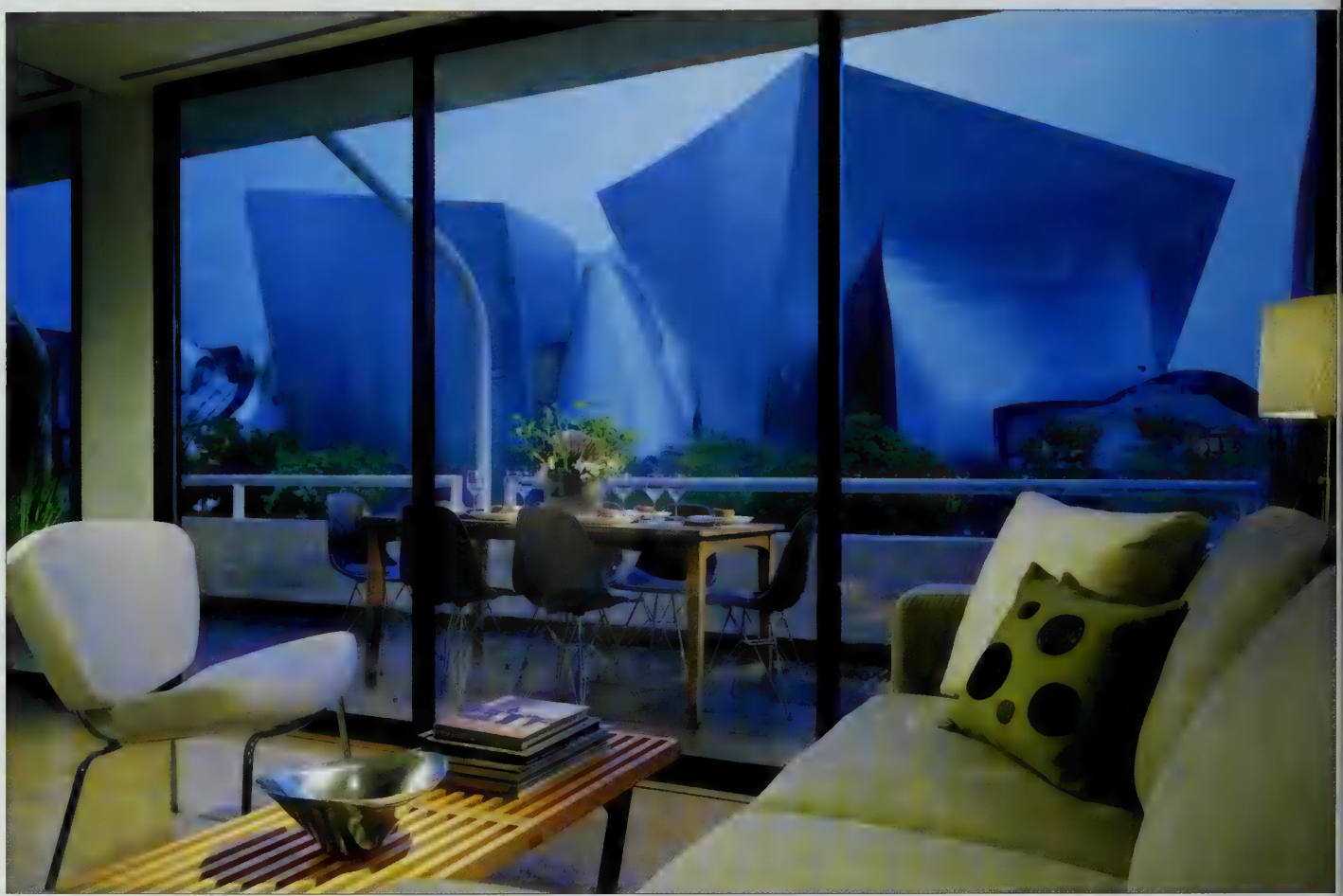

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Symphonic Spaces

Walt Disney Concert Hall Sets the Tone for a Downtown L.A. Apartment

Text by Christopher Finch/Photography by Erhard Pfeiffer



A MASTERPIECE HANGING IN THE LIVING room—a Picasso still life or a Jasper Johns target, perhaps—can make any home noteworthy. Rosemary and Joel Hendler's condominium on Bunker Hill, in downtown Los Angeles, has its share of art on the walls, but what makes it really special is that it overlooks a recently completed and internationally acclaimed masterpiece, Frank Gehry's Walt Disney Concert Hall. From every room in the apartment, one is aware of Gehry's swooping sculptural forms and the structure's metallic skin constantly changing with shifts in the light. Seen through glass from the living area, the study, the master bedroom and even the kitchen, Disney Hall takes on the character of a marvelous animated mural. The most spectacular view (and it would be hard to find one more striking) is from the balcony, which stretches the entire length of the condominium, offering a panorama

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The Los Angeles condominium of Joel and Rosemary Hendler overlooks Walt Disney Concert Hall. Rosemary Hendler collaborated with their son, Stewart, on the design. ABOVE: The study opens onto the balcony.



the signature blonde

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The living area contains a Robert Acuna work and a Noguchi low table. "Amazingly, the quiet weekends downtown are like living in the country," says Joel Hendler (below left, with Stewart and Rosemary Hendler).

"We were aiming for a contemporary feel, with some retro touches."



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that takes in not only Gehry's tour de force but also the Music Center, The Museum of Contemporary Art and the towers of the Los Angeles financial district.

Rosemary Hendler, a digital artist, and Joel, a physician, lived for many years on the suburban west side of Los Angeles, but both are from urban backgrounds—New York in his case, Sydney, Australia, in hers—and they moved to Bunker Hill because of a hankering to experience city living once again.

"We purchased this space," Rosemary Hendler recalls, "at about the time Disney Hall was given the final go-ahead. We watched them build it, and we realized from the beginning that it was going to be a privilege to live directly across the street."

As originally constructed, the 20-year-old condominium was a warren of small, claustrophobic boxes. With her son, Stewart, a prizewinning filmmaker, Rosemary Hendler set about opening up the space and "trying to turn it into something worthy of its new neighbor."

"At first," says Stewart Hendler, "there was talk of a partial remodel, but that didn't seem adequate to the potential of the location, so it was decided we should go all out. That meant reshaping volume. I taught myself to make floor plans on the computer."

"We put in wood floors," says Rosemary Hendler, "and splurged on things

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his signature masterpiece

© 2004 Visa U.S.A. Inc. Monet Image © Erich Lessing/Art Resource, NY





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like motorized window shades. The balcony we had paved in slate divided with strips of river rock, its geometry softened here and there with papyrus and other plants. I wanted the kitchen to be state-of-the-art, and we decided to install a 14-foot limestone counter. That was a challenge. It had to be brought up in the elevator in two sections."

"What we were aiming for," adds Stewart Hendler, "was something that had a contemporary feel in terms of clean lines and airiness and light but that included some retro touches when it came to the detail and furnishings, while also allowing for a few Asian accents and even some Australian influence." The latter is a consequence of Rosemary Hendler's background—her family has been Down Under since the 18th century.

The finished apartment reflects all these things and, though eclectic, remains consistent in its overall viewpoint. The

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ABOVE: Various spaces within the residence are unified by the maple flooring. In contrast, different paving materials are used along the balcony "to create intimate areas."

LEFT: In the dining area, Chinese window screens hang above a chest from Shanxi province. The lanterns can be removed and the table expanded for large parties.

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Seen through glass from the master bedroom, Walt Disney Concert Hall takes on the character of a marvelous animated mural.



"We wanted the master bedroom to be cozy," Rosemary Hendler says. "At night the glow on the Disney metal siding and landscaping is breathtaking." Calvin Klein Home linens.

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furnishings are a blend of midcentury and midcentury-style pieces with antique Chinese chests and cabinets—not the elaborately decorated kind but rather the equivalent of English or Irish rustic scrubbed-oak furniture. Other transpacific touches include a Chinese ancestral group portrait, a Zen-like minigarden at one end of the balcony and frosted-glass shoji screens with cherrywood frames, which can be slid from their hiding places to help transform the study into a guest room. Among the midcentury elements is a set of Eames dining chairs that have vintage fiberglass seats retrofitted with new Eiffel Tower bases. Some pieces, such as a handsome Isamu Noguchi low table, provide nodal points at which Asian-inflected aesthetics intersect with the aims of high-end midcentury industrial design. The Australian influence is apparent in an overall sense of unfussy elegance that Rosemary Hendler associates with her homeland and Sydney in particular.

Lighting was another challenge, and that part of the design fell to Stewart Hendler. When work began, there was a paucity of ceiling fixtures. Now there are no fewer than 52, mostly on tracks, many organized into clusters—an idea that he borrowed from an Australian design book. A state-of-the-art sound and home theater system was custom-designed and installed by Gareth Wood and Colbert Davis.

"In Sydney," says Rosemary Hendler, "you can't help but be aware of the opera house. Disney Hall has brought the same kind of architectural prestige to this part of Los Angeles, and we feel a special intimate connection with it. We watched it take shape. Now we can look down into the rehearsal rooms. Sometimes we see somebody practicing the cello or someone dressed in a tuxedo snatching a quick hamburger. It's almost like being backstage.

"Disney Hall," she concludes, "is a symbol of the rebirth of downtown Los Angeles, and we love being part of it." □

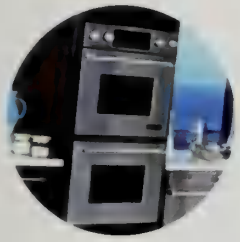
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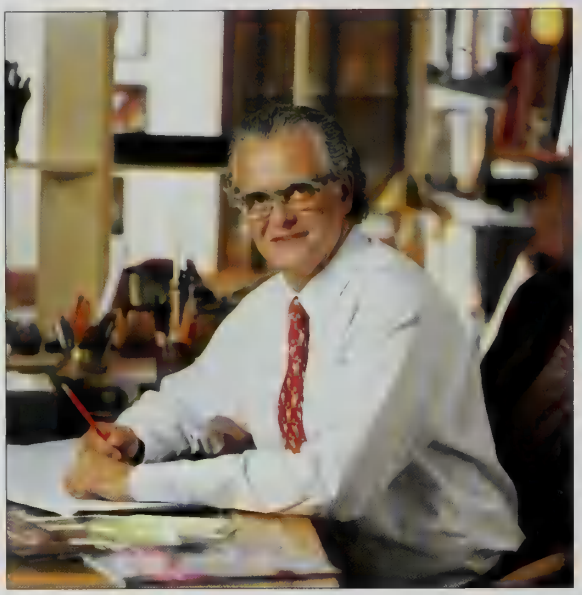
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Samuel Botero

A Fearless Spirit with a Finely Tuned Sense of Surprise

By Nicholas von Hoffman



"I always like to experiment—with color concepts and textures," says New York designer Samuel Botero (left). Born in Colombia, he now takes on projects around the globe.

If it weren't true, Samuel Botero's story would read like propaganda. His has been the ideal immigrant experience, the one we wish for everyone who comes to America.

Botero was born in 1945 in Medellín, Colombia. He and his mother moved to Bogotá when he was six, after his parents' marriage broke up. Money was scarce, but Botero was a spunky child from the get-go.

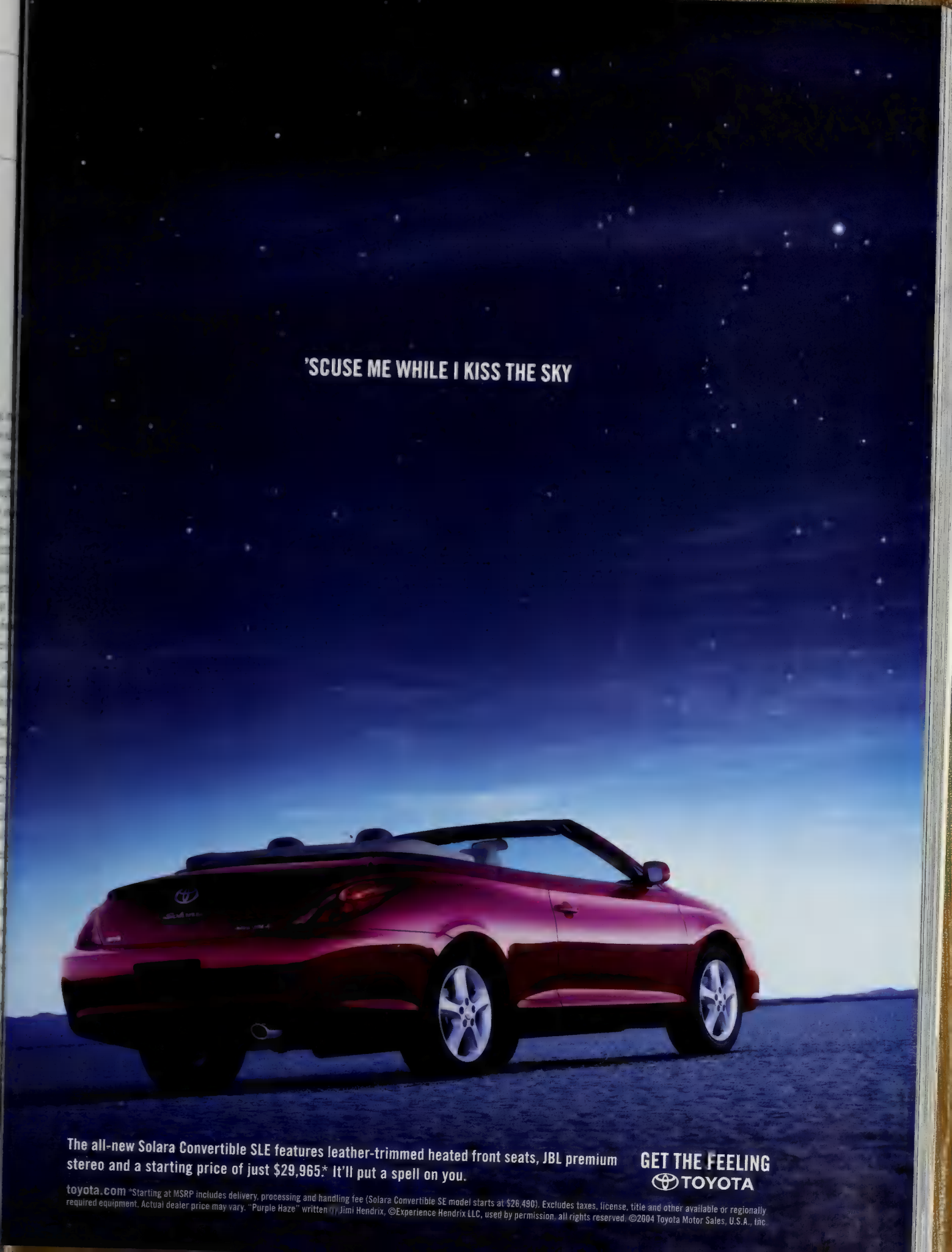
He recalls how he passed the presidential palace every day on his way to school. "I wanted to be president—for five minutes. So I asked m first-grade teacher if he woul help me write a letter. He said 'Nothing is going to happen Don't bother.' But I bough an envelope and a stamp an paper, and I wrote the presi dent, saying that my parent were both of the same politi cal party as he was, so, there fore, I was too, and that wanted to be president for fiv minutes and sit in the presi dential chair, that I was a ver clean little boy and I woul not dirty the chair, and tha my mother and my father ha separated and I was with m mom. We got a letter giving me an audience with the pres ident. I was sort of disappoint ed because I thought he woul have a throne like in Hol lywood. I was photographe with him sitting on the presi dential chair, and the next da I was in every newspaper i the country. The major colum nists wrote articles about th future generation, using me a the target point."

A few years later mothe and son left Colombia. "M mom wanted me to go t school in the United States She was very brave—in he 30s she immigrated to thi country alone with a littl boy," he explains. "She'd bee brought up to be a housewife

continued on page 13



Above: For longtime clients, Botero underscored a Manhattan loft's "reflective qualities" with a subtle palette of silver and brown. "I wanted it to be clean yet inviting."


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BELOW: "The goal was something contemporary and timeless," says Botero of Princess Yasmin Aga Khan's apartment in New York City (see *Architectural Digest*, August 1982).



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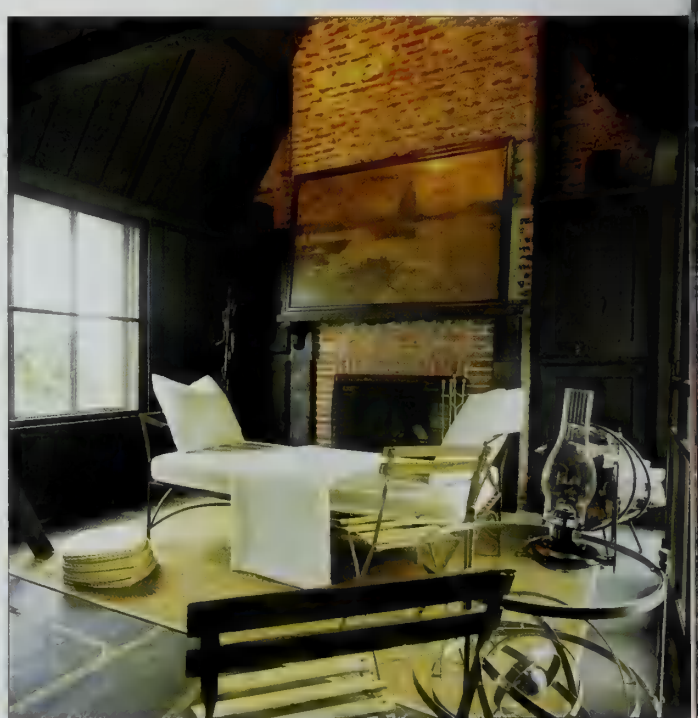
and, since she and my father separated, she found herself having to work and having to provide. We didn't speak a word of English when we came here."

The first year was rough for him and his mother, Botero remembers. "It was very, very difficult for her because when she got here she went through a period of adjustment and tremendous insecurity." It was a shaky time as well for her son, because, as he says, "I was sitting in a classroom where I couldn't understand what the teacher was saying." He got over the language barrier through television. "I had no friends. I used to spend hours watching TV, and then I'd choose certain words and practice them in front of the mirror. My role model was Ricky Ricardo, because I related to him. He was Latin."

Whatever the difficulties, Botero says that from the first day in the United States he was where he belonged. "The minute I set foot here, I felt a sort of freedom. I knew I was in the right place." Still, the child who arrived here was expecting something quite different from what he found. "I thought that people would be walking around in cowboy hats and chaps." But he no sooner got off the airplane than he was hit by a surprise that had as much of an impact on him as the Wild Wild West. "I'll never forget the day we arrived at Idlewild [now JFK] Airport, and I

continued on page 143

Botero got over the language barrier through television. "My role model was Ricky Ricardo. I related to him."



RIGHT: "It's a poetic space, very whimsical," Botero says of a boathouse he created on Long Island. "I kept it simple and restrained so that it would have a sense of mystery."


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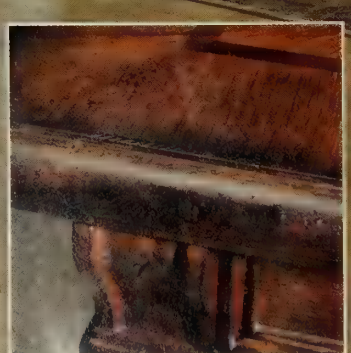
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"WHO WOULD HAVE THOUGHT A STRETCH MARK REDUCER WOULD TURN OUT TO BE THE ANTI-WRINKLE BREAKTHROUGH OF THE DECADE!"

In a remarkable turn of events, arguably one of the strangest in the history of cosmetics, women across the country are putting a stretch-mark reducing emulsion called StriVectin-SD® on their face to diminish fine lines, wrinkles and crows' feet. And, if consumer sales are any indication of a product's effectiveness, StriVectin-SD is nothing short of a miracle. Women (as well as a growing number of "Boomer" men) are buying so much StriVectin-SD that finding a tube at your local cosmetic counter has become just about impossible. Has everyone gone mad? Well… not really.

Scientific Breakthrough or Dumb Luck?

Although StriVectin-SD was already backed by clinical trials documenting its ability to visibly reduce the depth, length, discoloration and roughness of existing stretch marks, the success of StriVectin-SD as an anti-wrinkle cream was "dumb luck," says Gina Gay, spokesperson for Klein-Becker®, StriVectin-SD's exclusive distributor.

"When we first handed out samples of the StriVectin formula to employees and customers as part of our market research, the sample tubes were simply marked 'topical cream' with the lot number underneath," Ms. Gay explains. "As the samples were passed to friends and family, the message became a little muddled and some people used this 'topical cream' as a facial moisturizer. As we began to receive feedback from users, like 'I look 10 years younger' and 'my crows' feet are gone,' we knew we had something more than America's most effective stretch-mark reducer. The point was driven home as store owners began reporting that almost as many people were purchasing StriVectin as an anti-wrinkle cream as were buying it to reduce stretch marks."

Dr. Daniel B. Mowrey, Klein-Becker's Director of Scientific Affairs, says, "Clearly, people were seeing results, but we didn't have a scientific explanation as to why this wrinkle-reduction was occurring. However, based on the incredibly positive reports, I started using it myself — applying StriVectin to my face after shaving." Dr. Mowrey adds, "On a personal note, my wife tells me I haven't looked this good in years."

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo, on "photo-aged skin" was presented![1,2] "As luck would have it," Dr. Mowrey states, "the wrinkle-reducing oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in wrinkle depth, length, wrinkle volume, and skin roughness for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution thickened skin nearly 1.5 times faster than retinol, and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

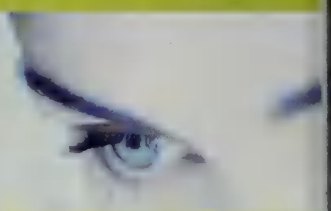
A smoother, younger complexion, less irritation, fewer wrinkles, and faster results — all without expensive (and painful) peels, implants or injections.

Better than Retinol and Vitamin C, But Is StriVectin-SD® Better than Botox®*?†™

Dr. Nathalie Chevreau, Director of Women's Health at Salt Lake City based Basic Research®, exclusive distributor for Klein-Becker, explains, "Many researchers believe less invasive cosmetic alternatives are better than Botox®* [sometimes referred to as Botox® Cosmetic]." That's because topical creams and gels offer gradual, continual results, while the effects of injections, facial peels, and dermabrasions wear off… in fact, you'll never look better than you do shortly after the inflammation and redness subside. Not one bit better."

"Furthermore," Dr. Chevreau continues, "Botox has been approved by the FDA for an extremely limited use — the tiny little space of deep furrows between the eyebrows (called glabellar lines) — and can cause side effects such as 'headache, temporary eyelid droop, and nausea.' While StriVectin was not designed to eliminate the deep glabellar lines targeted by Botox, the proprietary StriVectin complex has been shown to significantly reduce the appearance of fine lines and facial wrinkles (including crows' feet) that can add 10-15 years to your appearance… the type of fine lines and wrinkles Botox treatments leave behind."

In other words, StriVectin-SD helps give you a youthful, healthy, glowing complexion faster than retinol, far superior to vitamin C, and without irritation, needles, or surgery. So, if you see someone applying an anti-stretch mark cream to their face, don't think they've gone off the deep end… they may be smarter than you think.

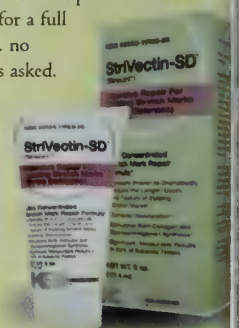


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Study References:

[1] PO438 "Relevance of antiwrinkle treatment of a peptide: 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology (60 subjects, 4 mos.)

[2] PO179 "Pentapeptide offers improvement in human photoaged facial skin." 20th World Congress of Dermatology (204 subjects, 14 weeks).

*Botox® is a registered trademark of Allergan, Inc.

†Botox® Cosmetic is manufactured by Allergan, Inc.

continued from page 138

looked up, and there was the first Calder I'd seen. It was a Calder mobile. I thought, This is amazing!"

From a public high school in Queens, Botero won a scholarship to the Pratt Institute. The move from anonymous Pratt graduate to becoming a leading interior designer took some time and some doing. His first job was as an assistant to Billy Baldwin, through whom he met people like Henri Cartier-Bresson. "Then I worked for an office that was doing William Paley's house as well as the interiors of the Gulf + Western building. My first project there was really fun: I got to work on the lobby of the movie theater."

After quitting a job designing ticket offices for American Airlines, he set out on his own, using his apartment as his office. "I started doing everything that came my way. I illustrated shoe catalogues; I designed Christmas cards for Georg Jensen and holiday napkins for another company; I modeled."

The big break came after he caught on with Detroit-based Ford & Earl Associates, doing freelance drafting. The company had only one New York client, RCA, which owned NBC at the time. "I ended up designing the uniforms for the pages at RCA, an executive dining room, all this stuff," he explains. All that stuff included working on CEO Robert Sarnoff's town

> "I started doing everything that came my way. I designed cards and holiday napkins; I modeled."

house. That led to an important commission in Mexico, where he stayed for a year, sopping up that culture's use of color. "When I came back to New York, I looked like a parrot with my turquoise shirt and red pants," he says with a laugh.

"Before I knew it, I had seven people working out of my apartment." Those days are well in the past, but Sam Botero still doesn't think of himself as a professional who has arrived. "Because," he will tell you, "you arrive when you are finished. I am not finished. I am nowhere near finished." □



Architects' Houses in L.A.

A Dialogue Across Generations Continues to Yield Avant-Garde Design

By Joseph Giovannini



RICHARD NEUTRA
His dual residence and office was built in 1932 on the shore of Silver Lake Reservoir but burned down in 1963. ABOVE: The house was rebuilt that same year in its original footprint.

LOS ANGELES REPRESENTS a special architectural case for many well-documented reasons. But one of the least noticed is that four, going on five, generations of the area's architects have designed houses for themselves that constitute a built diary of the profession's collective unconscious and a historic subset within the city's foremost architectural achievement, the single-family house. Characteristically, these professionals have used their own houses as design laboratories and career vehicles that have contributed to a pool of shared thinking in a community where they are more often friends than rivals. In many cases, the houses have become icons.

The big bang was Rudolph Schindler's seminal redwood-and-glass Kings Road house

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Rudolph Schindler
Ease of movement and use of honest materials were principal features of his 1922 multifamily West Hollywood house. Right: The living and dining areas.

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of 1922, which the Austrian expatriate, a former associate of Frank Lloyd Wright's, pinwheeled onto his sprawling West Hollywood lot. That influential Japanese-inspired indoor-outdoor design was soon followed by a steel-and-glass machine-in-the-garden version by his Austrian compatriot (and nemesis) Richard Neutra, on a hillside in Silver Lake, one of L.A.'s great repositories of modernist architecture.

After the Austrians, architects in each successive generation designed notable houses for themselves, driven no doubt by an oedipal relationship with their creative mentors and the need to establish signature identities. Of course, most of them were simply building houses for their own personal and family needs, but the houses exhi-

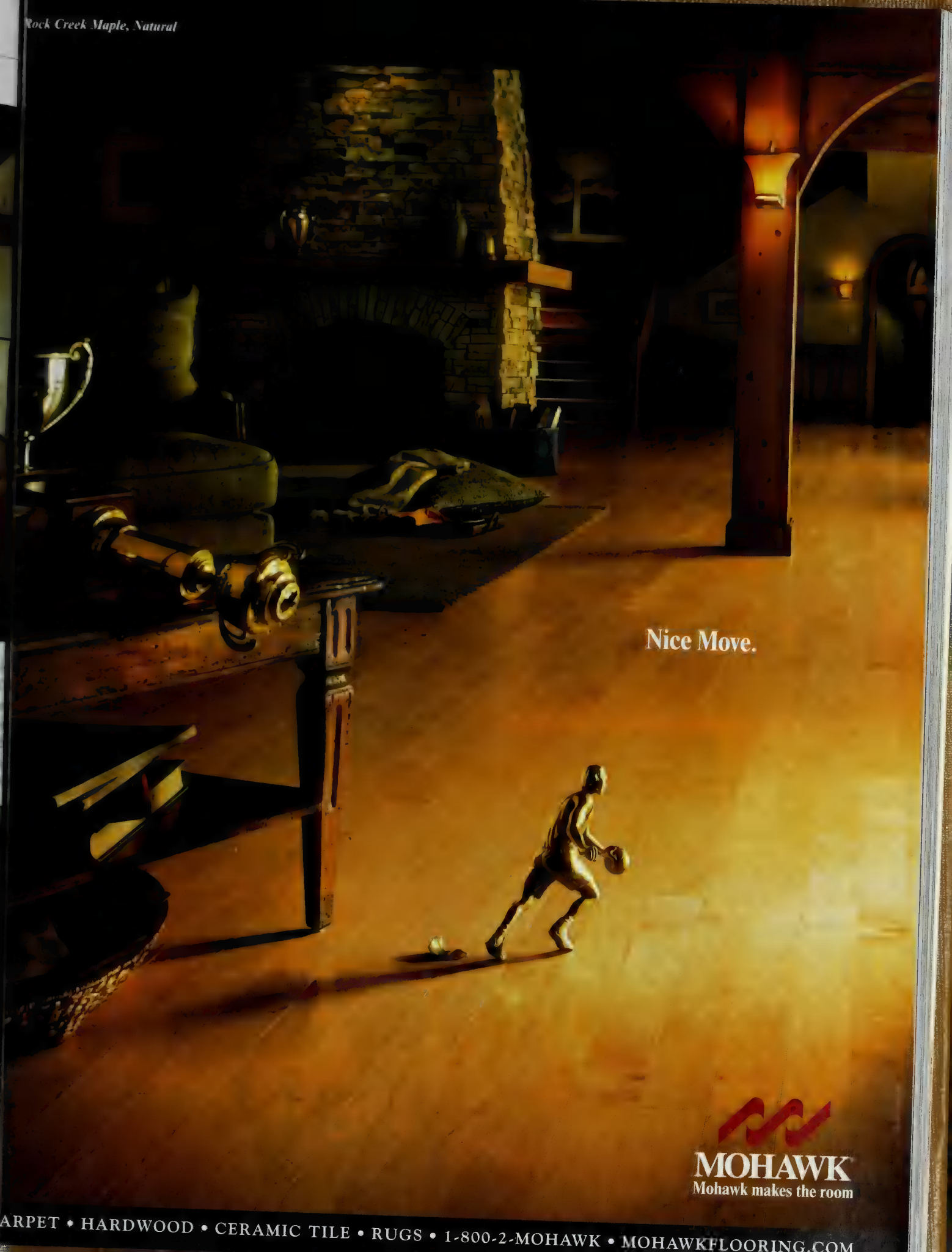
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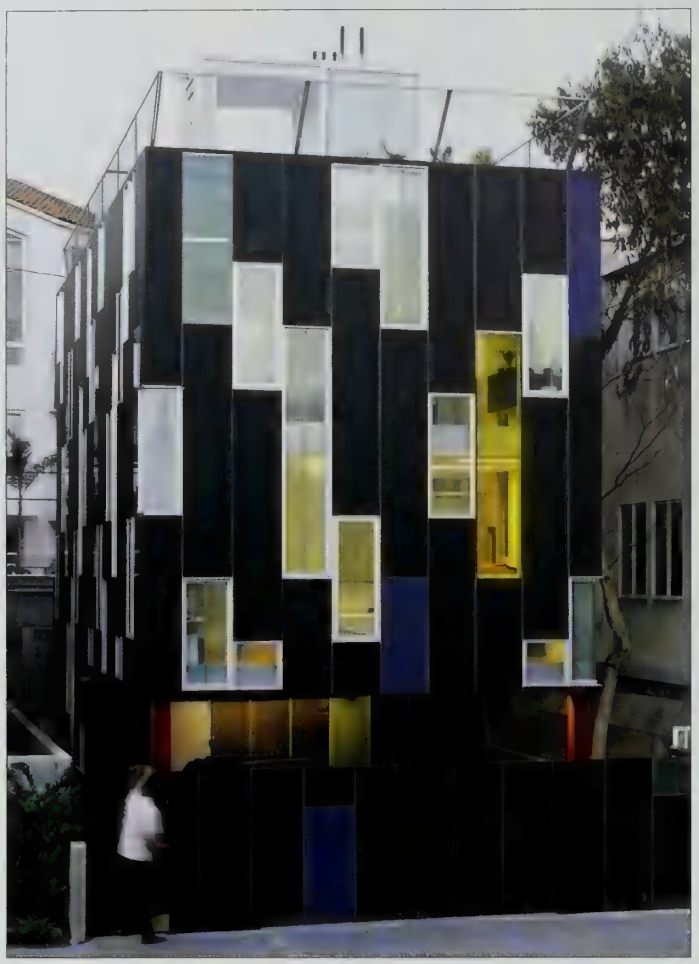




Pierre Koenig
Left: The atrium—spanned by an interior bridge—of his 1985 steel-and-glass Brentwood residence, in which he implemented innovative means of natural ventilation.

Frank Gehry
Above: Renovated in the late 1970s and again in the 1990s, his house in Santa Monica was an experiment in spatial dynamics and materials, such as corrugated metal and fencing.


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LORCAN O'HERLIHY
ABOVE: Dark concrete panels are interspersed with stepped windows to create a seemingly random pattern on the façade of his 2003 Venice Beach residence.



BARTON PHELPS
ABOVE: His 1987 canyon house is composed of two pavilions that bridge an arroyo prone to winter flooding (see *Architectural Digest*, September 1987).

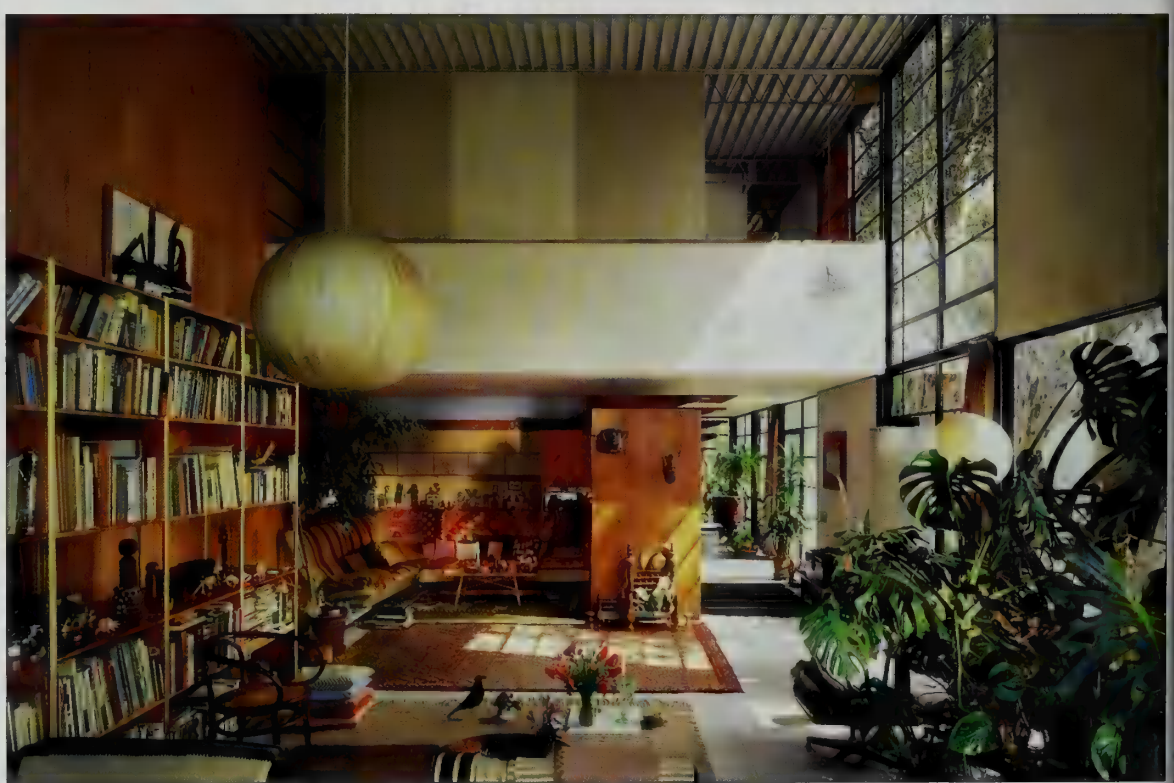
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bit an element of competitiveness and even autocompetitiveness: The architects were judging themselves and being judged for designs for which there could be no excuses—there was no client to blame.

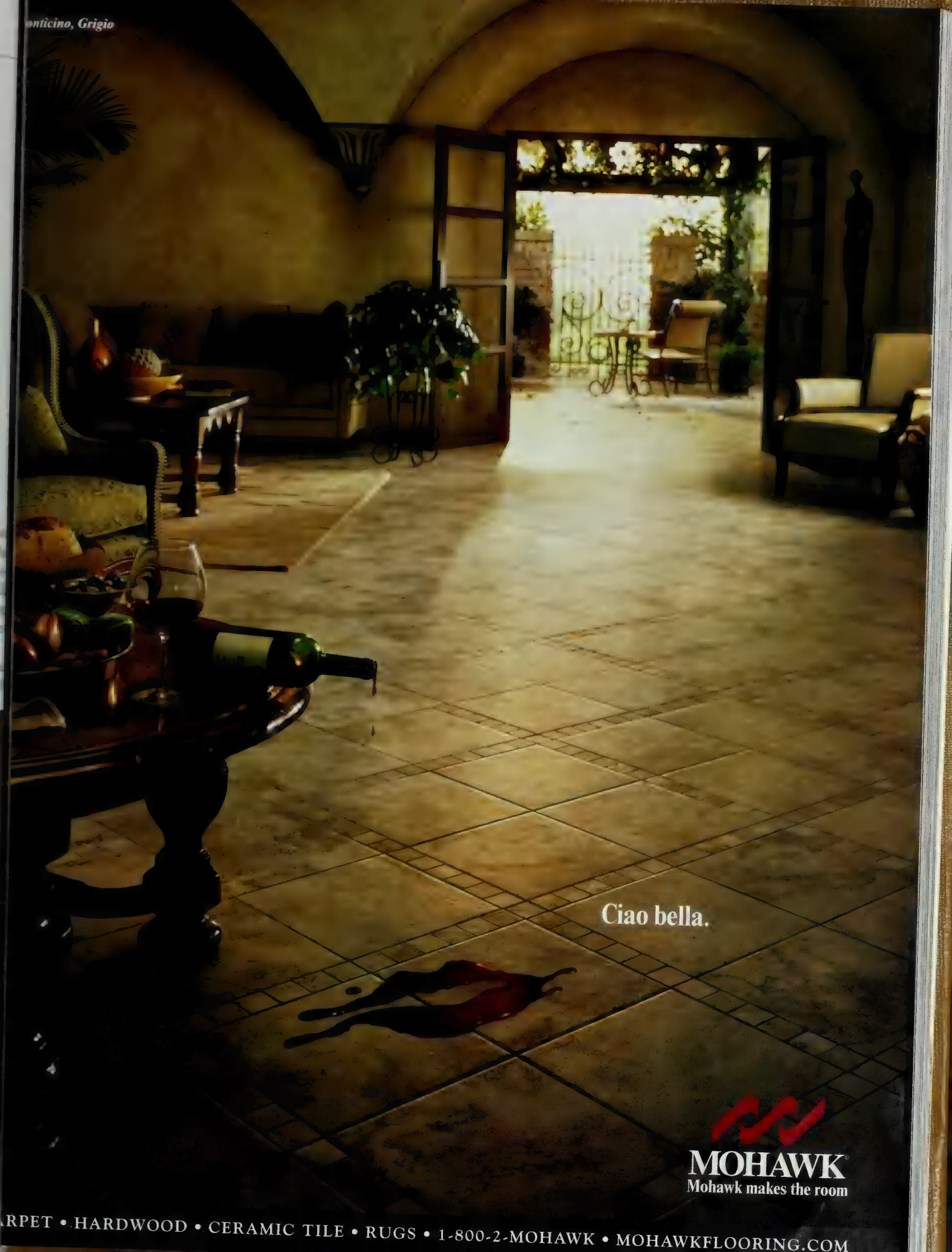
Postwar, midcentury, the husband-and-wife team of Charles and Ray Eames built a Case Study House in Pacific Palisades as two pavilions in the garden, their house and studio famously erected from kits of parts ordered from catalogues, like Tinkertoys. Another Case Study architect, the late Pierre Koenig, used G.I. Bill money to build his steel Brentwood house, ordered straight from the mill, which catapulted the young, unknown figure into the architectural firmament.

In the 1960s Ray Kappe,

continued on page 150



CHARLES & RAY EAMES
Case Study House #8, erected in Pacific Palisades from 1945 to 1948, was constructed of industrial and prefab materials. RIGHT: The living room.


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BARTON MEYERS
ABOVE: Structural steel and glass elements and a recirculating rooftop pool system define his 2,800-square-foot house, an office and a guesthouse built on a hillside in 1998.

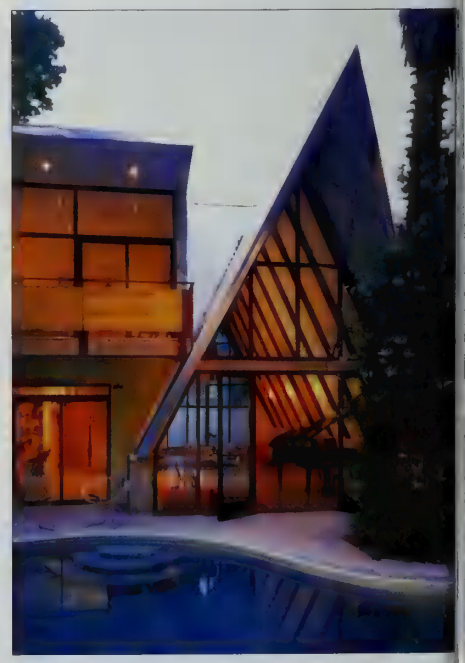
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founder of the Southern California Institute of Architecture, built a classic modernist house of redwood and glass terraced into its hillside lot in Pacific Palisades. This mainstream statement was conspicuously rebutted in 1978 by Frank Gehry, with his famously shaggy and eccentric Santa Monica residence, collaged from common materials culled from the streetscape. Charles Moore also begged to differ,

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LINDA POLLARI & ROBERT SOMOL
ABOVE: A two-foot-thick book-lined wall serves to insulate their linear house, completed in 2002, from traffic noise. Narrow windows pierce the wall.



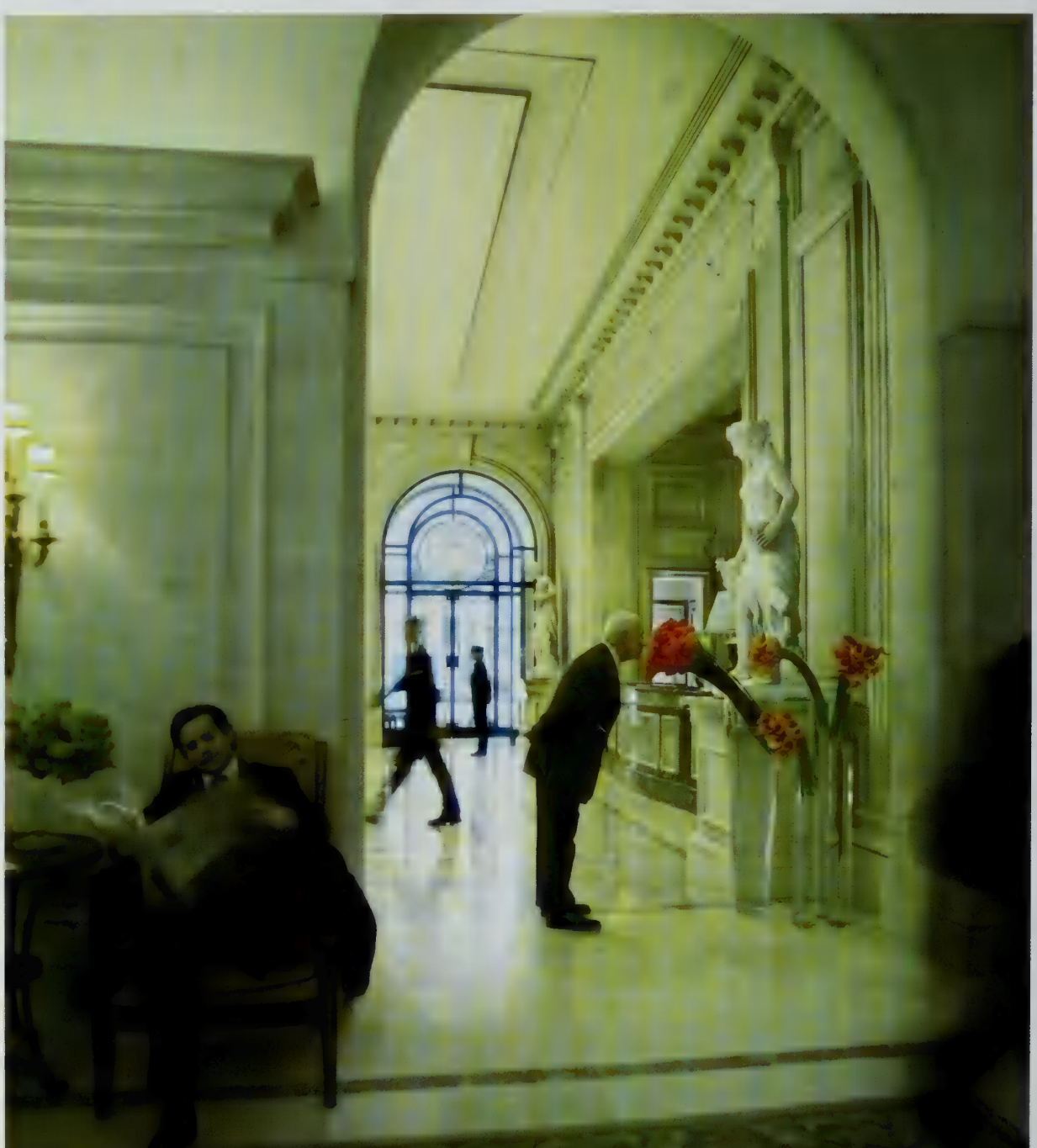
HAGY BELZBERG
RIGHT: The soaring living and dining areas of the architect's recently reconfigured Brentwood A-frame, with private spaces and a garage in the cube-like addition at left.



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s Angeles Chicago Philadelphia Atlanta Toronto Paris Washington, D.C. Houston New York

tinued from page 150

t in a different way, with a wistful wood-
me structure in Westwood that has a
nder emotional appeal. Each new house
alated the dialogue, sending architec-
ral history along different tangents.
ter the Case Study House period, ar-
itects no longer cast their designs as
pian models to be replicated with in-
strial efficiency but were creating more
lividualistic statements that were less
ially ambitious.

Thom Mayne, Buzz Yudell and Barton
elps—young associates of these major
ures—each built declarative, much-
blished, very personal houses in which
y still live, all ongoing laboratories for
perimentation. "I react to what I did 20
rs ago and have remodeled the house
r times," says Phelps. "I tell people I've
d to burn it down, unsuccessfully."

"These houses are self-portraits of who
u are at a point in time," says Yudell,
partner of the late Charles Moore's.
harles did multiple houses in a dia-
ue with himself. You're a different per-
every five or 10 years." Some archi-
ts have used the midcareer residence
redefine their practices. Veteran Bar-

eration is also populating Venice. Precociously, Glenn Irani is finishing the third in his "trilogy," as he graduated from his bachelor house to a second and then a third, which includes an office: "The clients come by," he says. "It's the perfect calling card." Lorcan O'Herlihy, who recently finished a house whose skin is patterned in windows he collected for years, says, "This community of houses encourages you to do your own. But we're not only sharing ideas; we're sharing contractors."

A few architects have pioneered their way into well-established neighborhoods, building on infill lots. In traditional Hancock Park, Linda Pollari and Robert Somol inserted a modernist structure, a long, low, unrepentantly simple design that defies the virtuoso model of complexity most architects apply to their own house designs. Nearby, in Larchmont, Scott Johnson downzoned a commercial property to build, effectively, a town house, with a pool on the second story, off the main family rooms, urbanizing L.A.'s suburban appeal.

Usually, younger architects can only afford to remodel existing buildings, but their aspirations are no less ambitious. "At

> The houses exhibit an element of competitiveness: The architects were judging themselves and being judged for designs for which there could be no excuses—there was no client to blame.

Meyers designed steel-and-glass pa-
ons for his weekend retreat in Santa
rbara to recast his image in the same
younger Southern California archi-
ts have launched their careers.

Lately the rate of construction has tak-
off at an accelerating rate, with a burst
activity in and around the canals of
nice, long the city's petri dish of inno-
ion. David Hertz, who develops eco-
ically sensitive materials, was one of
first to build in this enclave, along
h Austrian-born Mark Mack. De-
ping from Santa Monica to be closer
his new office, Frank Gehry is now at
rk on a house in the area, and Steven
rlich has left Santa Monica for a site
r the canals (see page 264).

Few architects can afford to build their
n houses before their 30s, but this gen-

an early point in our careers, we need to go where clients won't let us," says Hagy Belzberg, who recently gutted an A-frame in Brentwood, turning the interior into a loft and adding an outdoor cube for the bedroom, bath and garage. "It's a rite of passage that allows us to enter an ongoing dialogue." In a transgenerational conversation, the architects are talking to one another across time.

"Other cities may pride themselves on office buildings or monumental public structures, but in Los Angeles, the highest level of architectural performance may be houses," says Phelps. "There's this residential collection, and within that, a separate collection. When you practice here, it's impossible not to be reflexive and reflective in some way about this great body of work." □

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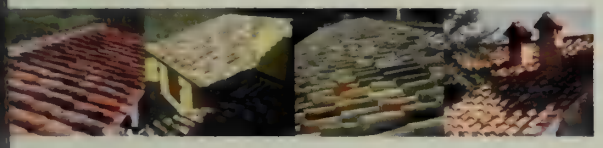
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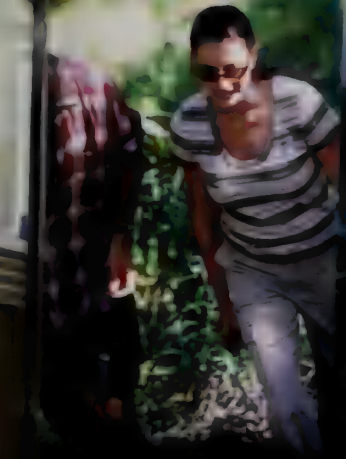
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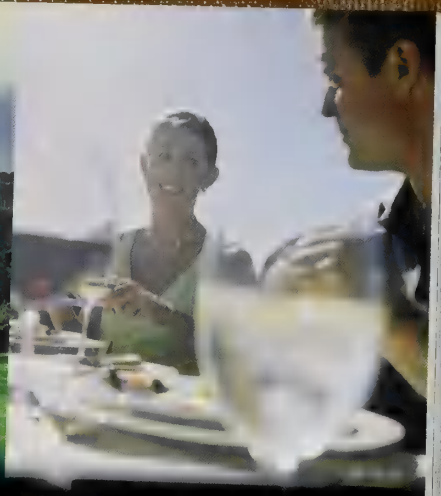




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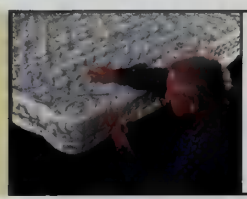
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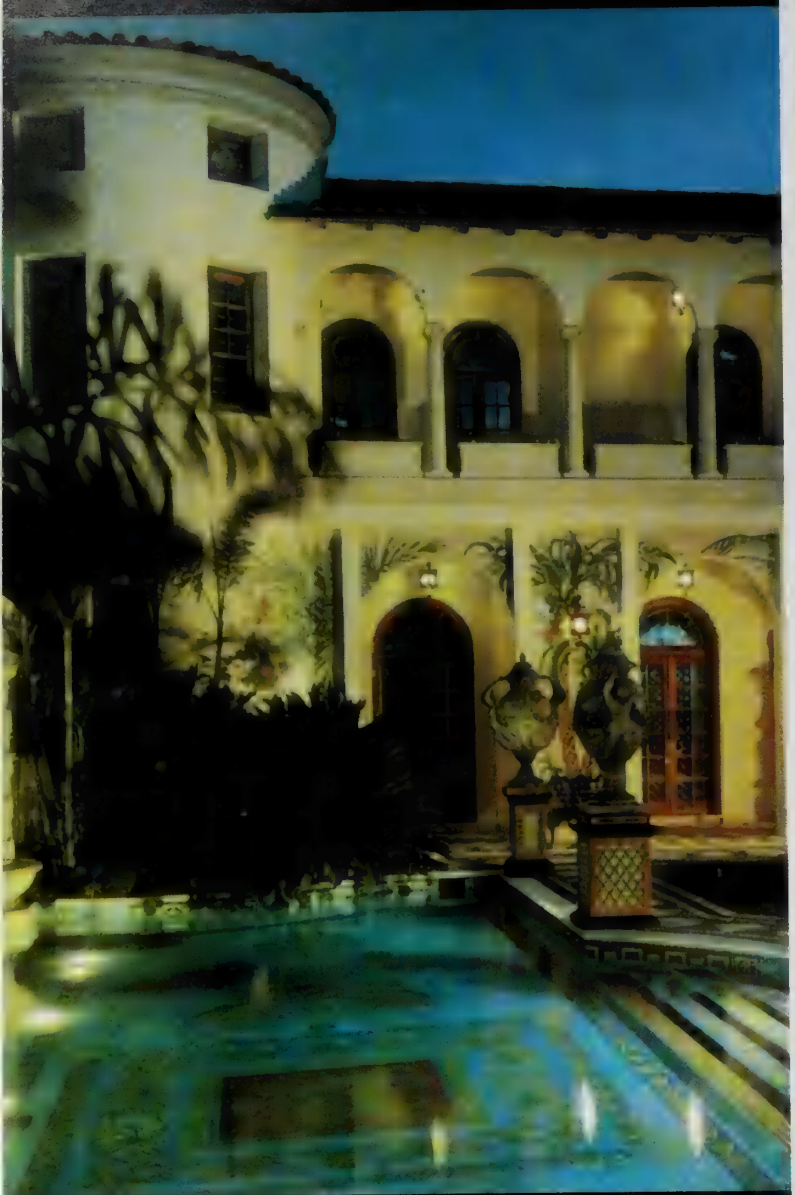
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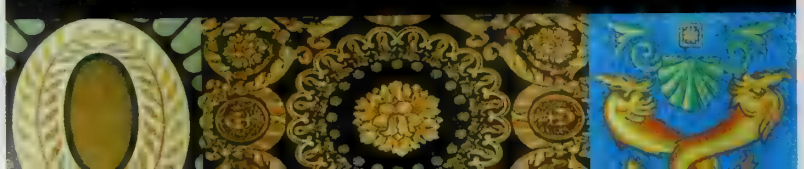


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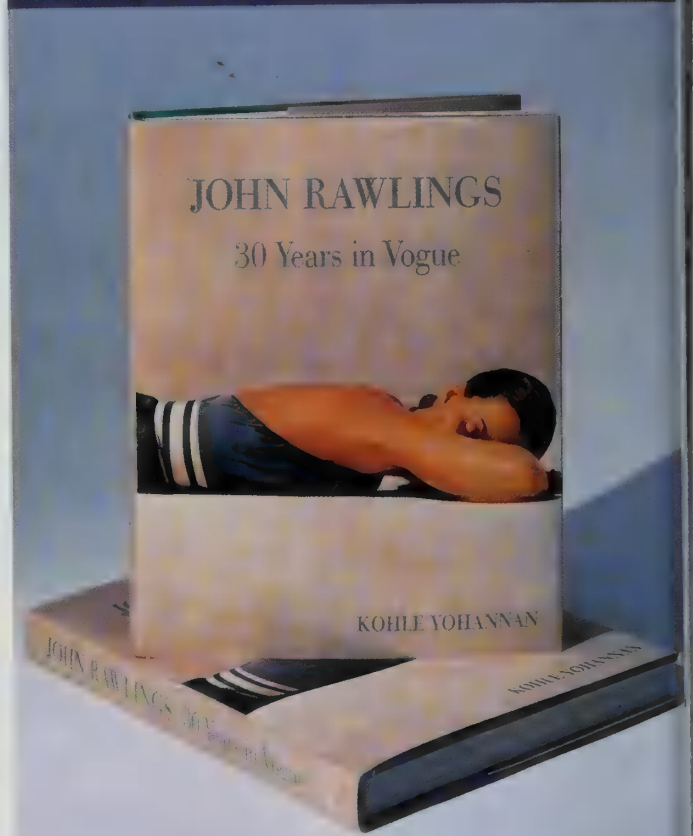
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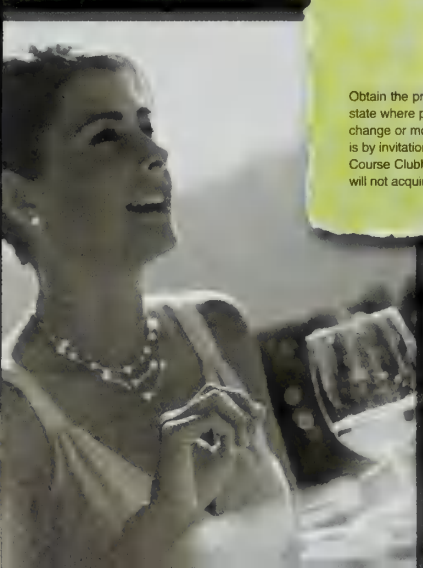



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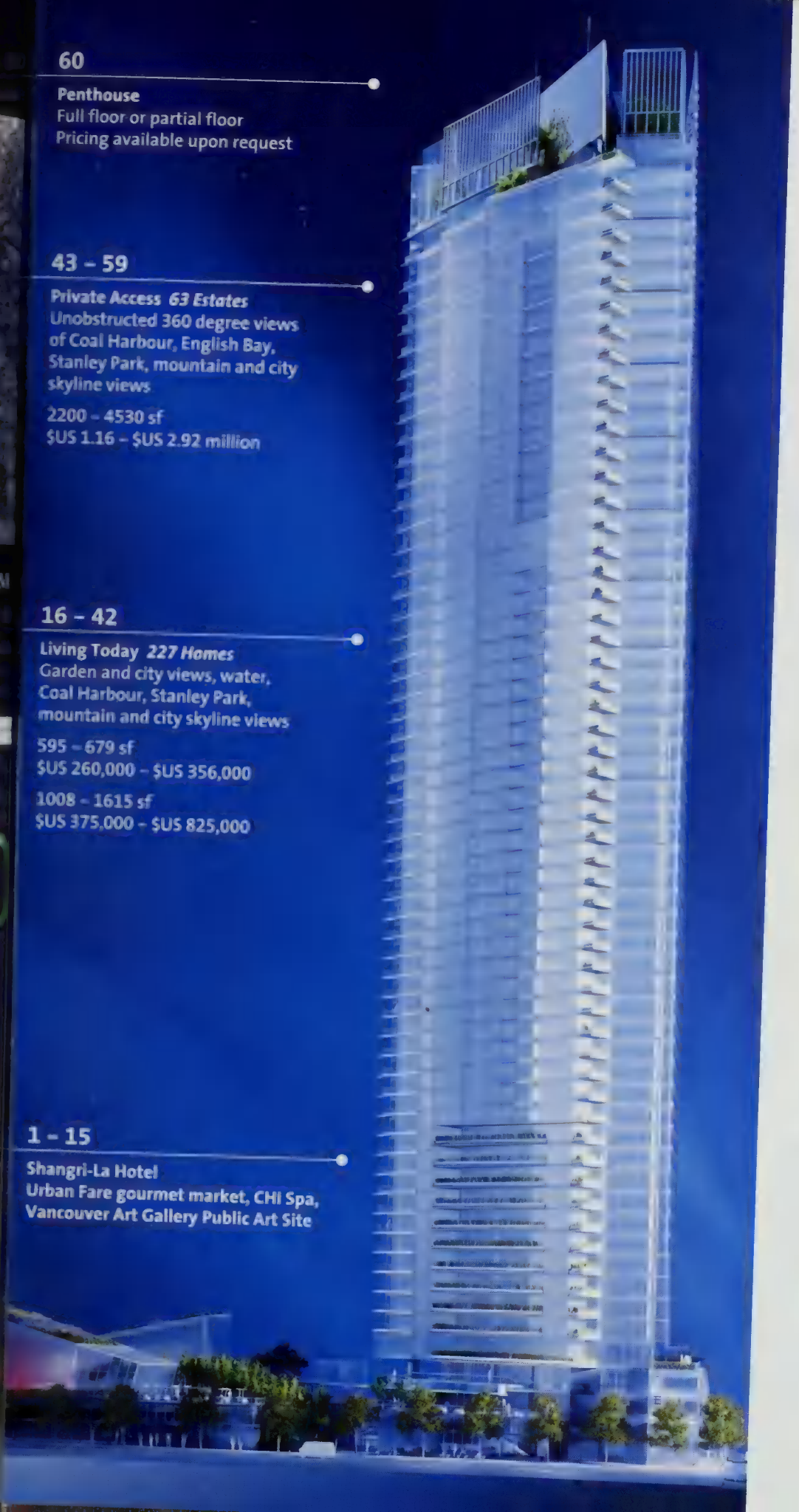


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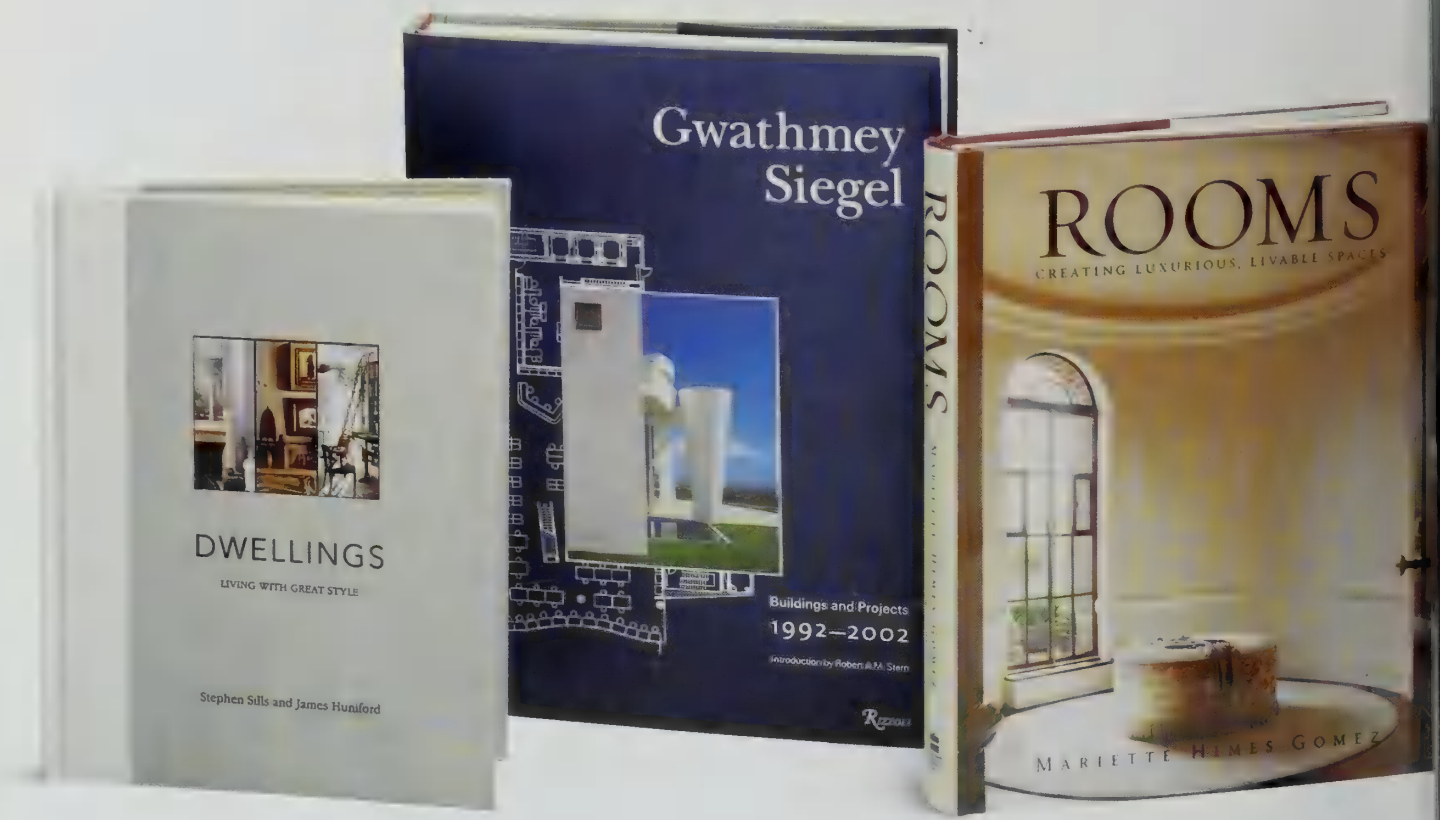
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Six New Books Delve into the Work and Imagination of Architects and Designers



"A collection of tape measures on a table is more unexpected than a Matisse over the fireplace," says Mariette Himes Gomez.

DWELLINGS
Living with Great Style

The first book by interior designers **Stephen Sills** and **James Huniford** reads something like an almanac of aesthetics: Here is not simply design guidance but design wisdom, tested and proven throughout the duo's 20-plus-year career. The book is illustrated by photographs from their various projects, and the authors' tone is confidential and informal, like that of an in-the-know friend dispensing welcome advice. The gorgeous pictures elevate the book from primer to pleasure.
Bulfinch Press, $30

GWATHMEY SIEGEL
Buildings and Projects 1992–2002

The follow-up to Rizzoli's first monograph on the extraordinary collaboration between architects **Charles Gwathmey** and **Robert Siegel** covers a decade of commissions. One constant is the manner in which the architects synthesize the influences of their heroes, such as Louis Kahn and Philip Johnson, into a distinct contemporary hybrid that pays homage to the modernist tradition while making new demands upon it.
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"A collection of tape measure on a table is far more unex pected than a Matisse over th fireplace, and it's more per sonal." Statements like that ar what makes interior design er **Mariette Himes Gomez**' *Rooms* a fresh, whimsical breec apart from many other desigr books. She comes across ir these pages as the type of de signer who would thrill, rathe than recoil, to the thought of a client's amending her design by bringing in items of grea personal significance.
Regan Books, $39.95

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But what pictures they are: stunning photographs of the architect's helicoid staircases and asymmetrical floor plans.

SAVIN COUËLLE

Aside from a brief multilingual introduction, this is a book composed entirely of pictures. But what pictures they are: stunning photographs of architect **Savin Couëlle**'s sensuously helicoid staircases, his asymmetrical floor plans, walls and pillars that look like giant Ivory soap carvings, ceilings that seem to churn and bubble with delicate air pockets. Born in France, Couëlle now lives in Italy, but he spent many years in Spain, where he was clearly influenced by Antonio Gaudí's sinuous organicism. While programmatic, his architecture could never be called cerebral; there's too much joyous celebration, almost everywhere you look, of Mother Earth's mysterious forms.
Mondadori, $39.95

JACK LENOR LARSEN

Creator and Collector

It doesn't take a new book to bring **Jack Lenor Larsen** to the attention of those who follow design: He's long been considered the most influential textile craftsman of his era. But this volume, published in conjunction with a recent exhibition showcasing his work and private collection, makes the strongest case yet for Larsen's textiles as great works of art. Close-up photographs of his fabrics from the 1950s through the 1990s reveal a pointillist's sense of optics and a minimalist's faith in pure form. A bonus here is the glimpse we get of his art collection, whose pieces have clearly influenced his ideas about the dialogue between color and texture.
Merrell, $49.95

RICHARD MEIER

The Architect as Designer and Artist

Richard Meier's signature architectural style—pristine, linear, monumental—is instantly identifiable; but the collages, sculptures, accessories and furnishings on which he's labored relatively quietly provide a striking counterpoint. His collages seem inspired by the graphic intensity of the Russian Constructivists and the early bricolages of Georges Braque. Highly personal and suggesting narratives, they incorporate ticket stubs, photographs and advertising labels. This book presents a Richard Meier that many don't know, but should. □
Rizzoli, $40

—Jeff Turrentine


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Michael Priest

Bold Theatricality for His Storied House on Eaton Square

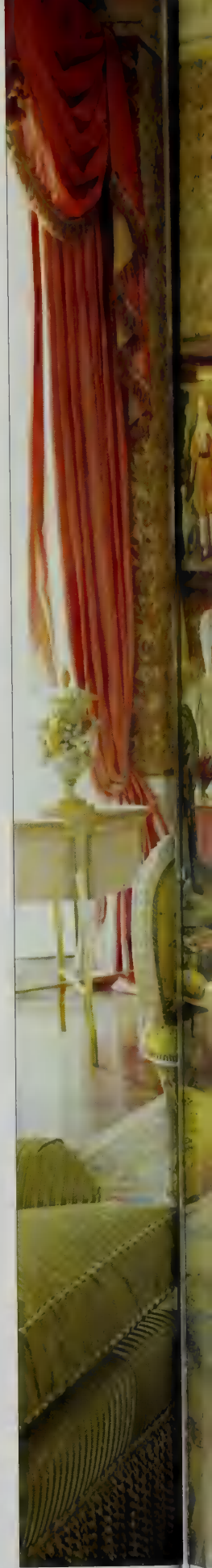
Text by Elizabeth Lambert/Photography by James Mortimer



"Since I'm a classical decorator, I wanted to retain its purity but add a French influence," Michael Priest (right) says of the London apartment he shares with his wife, Jilli.



BELOW: Priest kept the two-tone flocked wallcovering in the living room. Arranged about it are 18th-century paintings of children. Brunschwig & Fils fauteuil fabric.



I CAN'T HELP IT—I'M THEATRICAL," says Michael Priest. "Suddenly a song-and-dance routine gets into my head, and my feet won't stop. I tap-dance waiting to cross the street and burst into song without warning. I'm not an actor, I'm just theatrical—and I love grandeur. Why not? If I get too grand, my darling wife, Jilli, knows how to bring me down gently."

He began his working days as an insurance broker, not a likely choice for such a man, "but at that time one had to have a *profession*," he says, "and going on stage wasn't one of them. I didn't know what an interior decorator was; arranging rooms was just something I liked to do. I rearranged my mother's furniture whenever she went out—not always to her liking—and helped friends with their houses.

"Jeremy Irons asked for advice placing his Oscar," Priest continues. "The romance novelist Barbara Cartland asked for help hanging pictures. She taught me two things: the importance of eating a spoonful of honey every day and the importance of having one's own style. Her style was pink. For clothes, for rooms, always pink. My style is quality and details, then some flamboyance."

By 1978 London was waking up to design. Priest had some money, and the time was right to do what he had always wanted to do—become an in-

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"I've endeavored in the living room to create the feeling of a salon in a French château," notes Priest. The woven pattern of the carpet is based on an old Persian design.

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terior designer. An international career was under way.

Priest is a busy man. His office opens at 7:30 in the morning—that's early for London, where telephones don't ring until 10. At 8:30 breakfast is brought in from the best patisserie in town; he and his staff get a day's work done in those early hours, and he feels on top of things all day. No wonder he sings.

His work for clients always begins with the architecture. Doing his own apartment in London was a little different, because both the architecture and the design were already very, very good.

Two of the greatest designers of the 20th century, Stéphane Boudin, of the House of Jansen in Paris, and Tom Parr, the former chairman of Colefax and Fowler in London, had worked here at different times. "The apartment had a pedigree that couldn't be ignored," Priest points out. "My work was already half done, and done brilliantly."

These are the grandest rooms of two adjoining houses on Eaton Square. During the late '50s and early '60s Boudin designed an octagonal bedroom, gave each room a handsome French chimneypiece and hung a superb hand-painted 18th-century wallcovering in the dining room.

In 1974 Tom Parr was asked

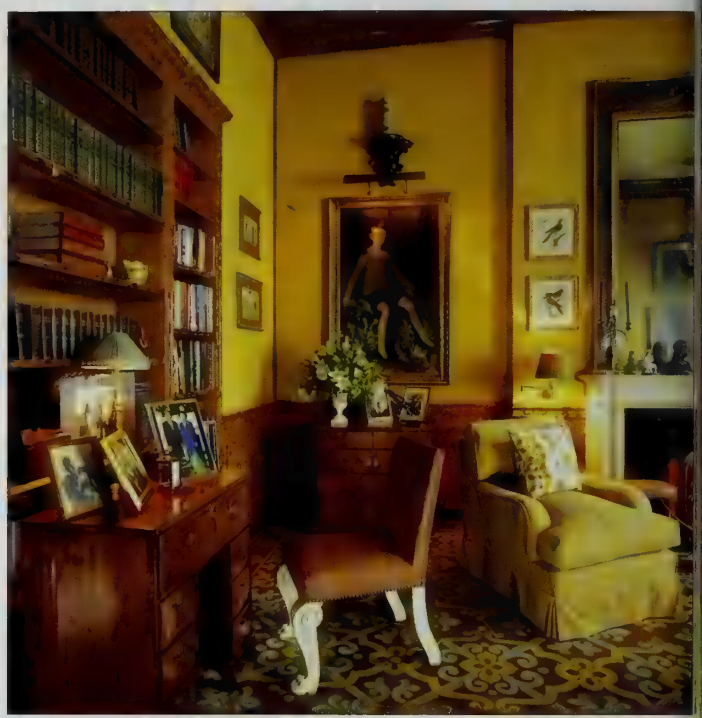
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Thomas Gainsborough's 1745 *Portrait of a Young Lady* hangs against 18th-century painted linen in the dining room. Christie's chairs. Drapery fabric, Colefax and Fowler.


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"Because I was designing for myself, I could take risks, be even more brave. It was up to me to put my stamp on the rooms."



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to contribute to the rooms for new owners. Like all great talents, he recognized the gifted work of another and did not change Boudin's scheme, but he brought his own deep understanding of time and architecture by designing patterned carpets and flocked wallcoverings that are in sympathy with the grandeur these houses would have had when they were built in the 1830s.

In turn, Priest respected his predecessors' accomplishments. "If it works, why change it?" he says. "It was up to me to put my stamp on the rooms and add our collections of English furniture and portraits. Because I was designing for myself, I could take more risks, be even more brave, than usual.

"Imagine suggesting to a client that paintings be hung on top of the breathtakingly beautiful wallcovering in the dining room," he muses. "The reply would probably be, 'Are you sure?' I was very sure. My only rule was that the painting had to be of the same quality. I hung a Gainsborough."



ABOVE: "My vision was to have an English library to display the balance of the paintings and primitive oils we own." The side chair is crafted in the style of William Kent.

LEFT: "I inherited the tortoiseshell-painted paneling and had it restored," Priest explains. Sofa fabric and chair plaid by Colefax and Fowler. Lelièvre green chair fabric.

Priest enthusiastically continues, "Or imagine showing a client a small swatch of pink silk taffeta for curtains to hang against a flocked wallcovering the color of rich chocolate with lots of cream. This time even I had a moment of reticence. When the curtains went up, all I could say was, 'What *have* I done?' So I went for a walk in the garden. After half an hour

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LEFT: Tom Parr, of Colefax and Fowler, hung the wallcovering in the master bedroom. "I did the room around it," Priest says. Manuel Canovas bed and drapery fabrics.

BELOW: Another designer who worked on the room in the past is Stéphane Boudin, who installed the chimneypiece. *Portrait of a Young Lady*, circa 1780, is by Henry Pickering.

"The apartment had a pedigree that couldn't be ignored. My work was already half done, and done brilliantly."

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my eyes had cleared, and I came back and looked again. The curtains were just right."

He had Boudin's wallcovering carefully restored and had Parr's carpet designs for the dining room and library remade to his own colors. He also designed a new carpet for the living room, added yet more pattern for a corridor and created a new guest room.

"I couldn't have had better influences than Boudin and Parr," says Michael Priest. "They were huge talents. If those two men were to appear at the door, wanting to see how the rooms had progressed, I would be nervous. It would be such a disappointment if they walked away bored, much better if they were a little perplexed by the risks I've taken, but best of all if they appreciated my theatricality added to their great achievements." □



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Virtual Interiors

Using a Computer, Harry Schnaper Creates Three Distinctive Designs

By Christopher Petkanas



Harry Schnaper used computer technology to design three plans for a virtual living room on Long Island, seen here in computer renderings. "It's an excellent tool for people who can't envision the final product," he says.

EVERY INTERIOR DESIGNER has one: a story about a client who signs off on a furniture plan, paint chips and fabric swatches and who energetically backpedals when the room is installed. Sometimes it's that, on second thought, the curtain headings are too fancy, or not fancy enough. Or that an antique bronze fails to produce frissons and thereby justify its cost. Or that a bespoke console is judged fatal in rosewood—"If only we had gone with the walnut!"

Hindsight is 20/20, but what about eliminating the guesswork from decorating before the console is even commissioned? Borrowing special-effects software common in the film industry, interior designers and architects are using computers and a process known as architectural visualization to create astonishing three-dimensional pictures of rooms that exist only in their heads. The images are all but indistinguishable from professional photographs of actual rooms, and no detail is too small to be faithfully rendered, from the contrast welting on an ottoman to the cashews in a nut dish.

"Architectural visualization is a great selling tool, because it does away with the leap of

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faith usually required of the people who hire us," says New York–based designer Harry Schnaper. "Clients are seeing their window treatment made up in their fabric and hung on their windows in their space, so it's very hard for them to turn around later and say it's not what they thought it was going to look like. I'm egotistical enough to think I can envision how a space will come together, but there's always an element of conjecture. This removes it," he adds.

While architect Hugh Newell Jacobsen and designer Juan Pablo Molyneux regularly use architectural visualization in their presentations to clients, Schnaper is just warming to it. To learn about the technology, he engaged Frances Gainer Davey, of Surreal Structures, a boutique firm in Virginia, to build and furnish a living room he imagined in a mid-1920s Long Island mansion owned by Art Déco enthusiasts. Brian Billings, of Billings Turoff Architects in Manhattan, supplied Davey with plans, elevations and profiles for a 22-foot-by-31-foot room he designed with three French windows and a 13½-foot ceiling, plus custom crown moldings, paneling and casings. In a process not all that different from constructing a physical model in cardboard, balsawood and Plexiglas, Davey created a dig-

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TOP: "While all three schemes are viable, I would say that this is the most successful, because of the orientation of the sofa and the chairs that flank it," explains Schnaper.

ABOVE: "I wanted high ceilings, lots of glass and classical moldings," says the designer, who called on Frances Gainer Davey and Brian Billings to realize his concepts for the space.


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"I'm egotistical enough to think I can envision a space, but there's always an element of conjecture. This removes it."

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ital prototype that her computer's camera was able to capture from any angle.

"Normally, it takes a year for a space to take shape," Billings points out. "But Fran had something for us to see the day after we sent her the room's specifications."

Davey went on to spend 60 hours modeling the 32 individual items Schnaper had selected for the room, including a Jean-Michel Frank–style sofa, Jacques-Émile Ruhlmann armchairs, a Paul Dupré-Lafon table and Jules Leleu torchères, not to mention door hardware, picture frames and even a globe. Modeling is where Davey really displays her craft. An upholstered chair by an unskilled modeler looks like a block of concrete. But with Davey aiming the cursor and clicking the mouse, the results are something close to art. Her Ruhlmann chair makes you want to snuggle down and ring for a cocktail.

"As long as I have a picture and dimensions, I can model

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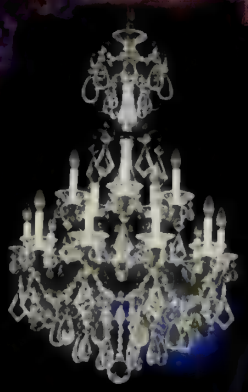
TOP: Another version of the room. "Harry didn't do anything he doesn't normally do," Davey remarks of the process. "What makes a room great doesn't change by what I do."

ABOVE: The dining area. "Architectural visualization forces you to think through a project to the last detail," says Schnaper. "Then you work backward to achieve it."

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anything," says Davey, who uses Rhinoc eros and Autodesk VIZ 2005 software. " construct a scale box, then size the phot to match. In tracing over the image, I cre ate contours and profiles that transform i into a three-dimensional object. With soft item like a sofa, you want to avoid us ing only straight lines and rounded cor ners, because it won't look natural; yo want to build in a little bulge," she contin ues. "A badly modeled sofa is not a sof you would ever want to sit on. Fabrics ar scanned directly into the computer, the applied to whatever you're covering."

Schnaper's big "wow" moment cam when he saw how easy it was to experi ment with furniture arrangements, tex tiles, paint finishes, woods, metals, rug and artwork. Deploying the same majo components but changing nearly every thing else, he devised three differen schemes, conjured by Davey with an al most spooky realism. "For a technolog naysayer like me, it was an amazing expe rience," he says. "The pictures fooled m completely. There's no way I would gues the room wasn't real." Heaven help th virtual client who says he can't quite pic ture his living room.

"Instead of trying to figure out exactl what someone has in mind, you can pro duce several schemes without a lot of en

> "For a technology naysayer like me, it was an experience. The pictures fooled me. There's no way I'd guess the room wasn't real."

ergy," notes Schnaper. "Architectural vi sualization allows you to look at a roor and ask, What's letting it down? Wel maybe the fireplace *is* a little dull. So yo drop in a few designs and, bang-bang make a choice. You can fine-tune to th point of ridiculousness because nothing involved. If you don't like the chairs, it not as if you have to call the truckers t take them away and find four more. Th nature of design is always about lookin for other possibilities—a bigger this, taller that," he adds. "In that respect, thi is a dangerous tool." □







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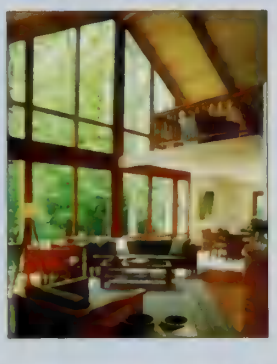
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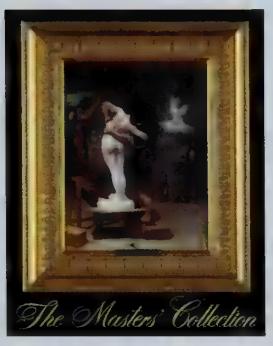
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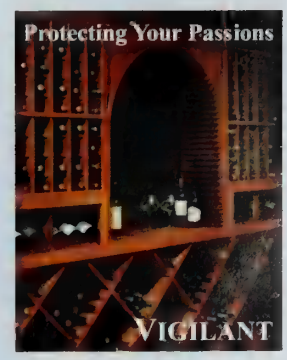


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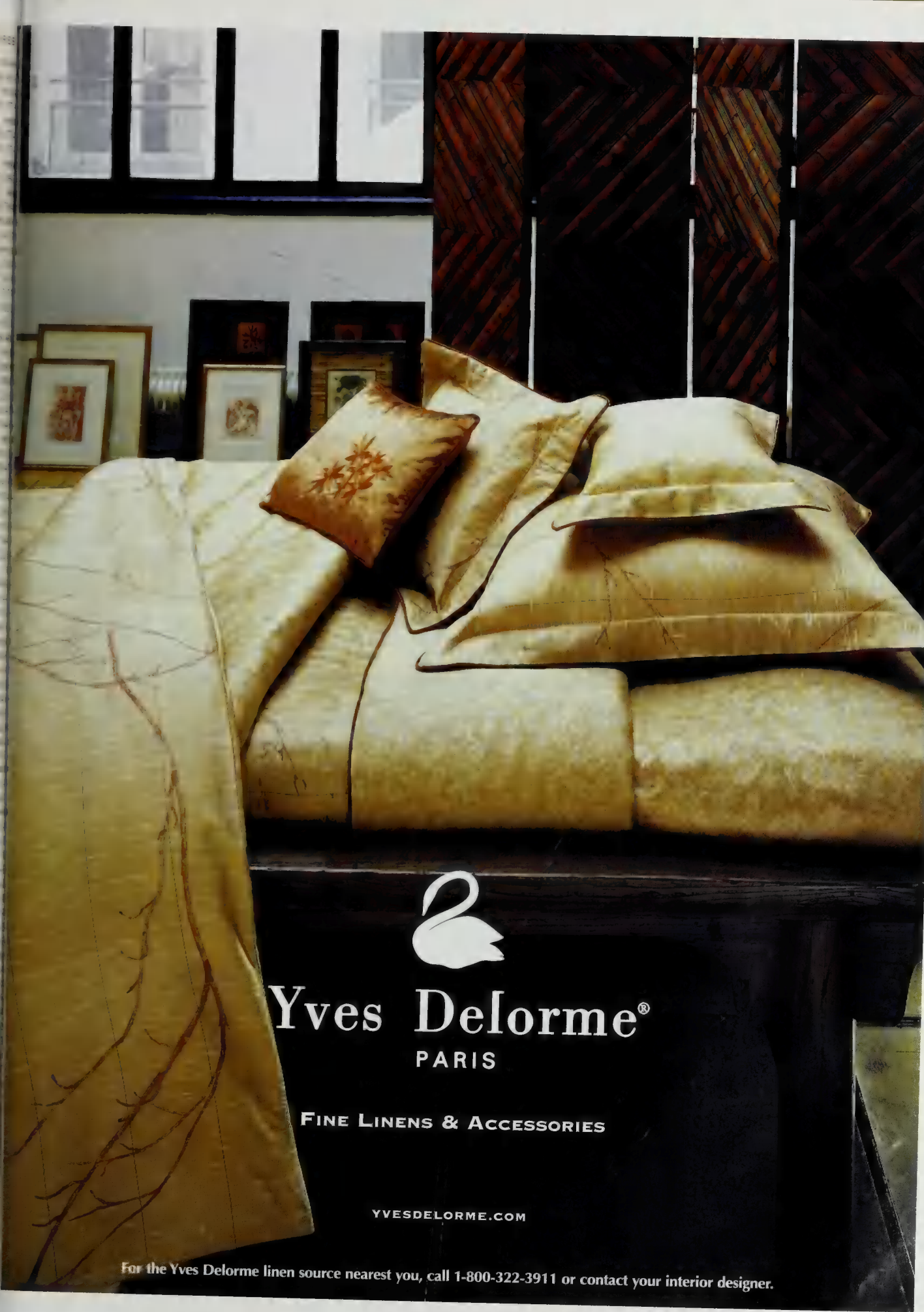
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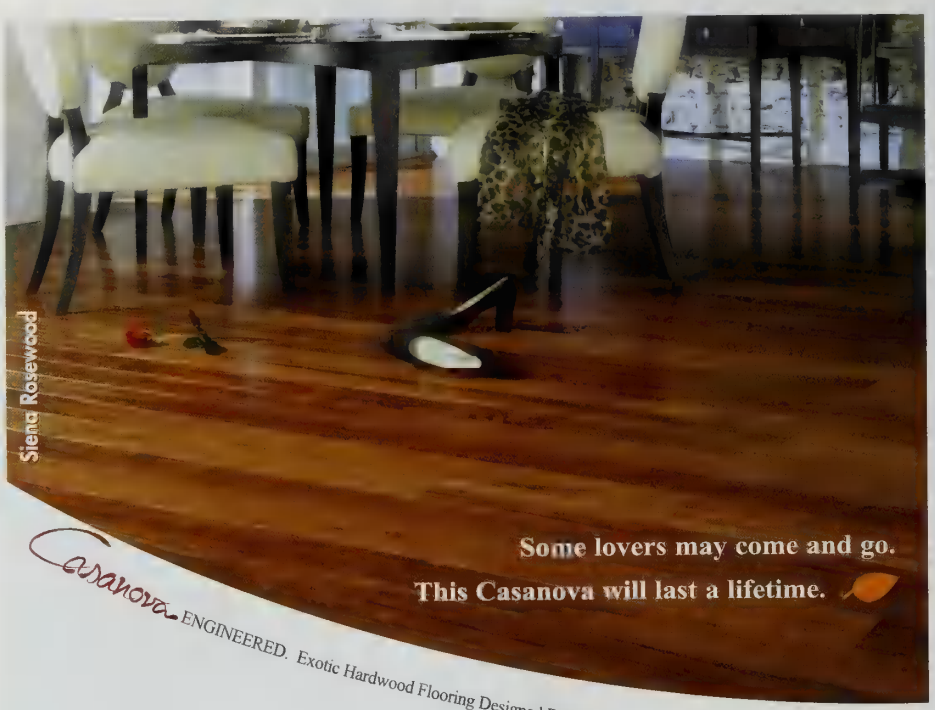
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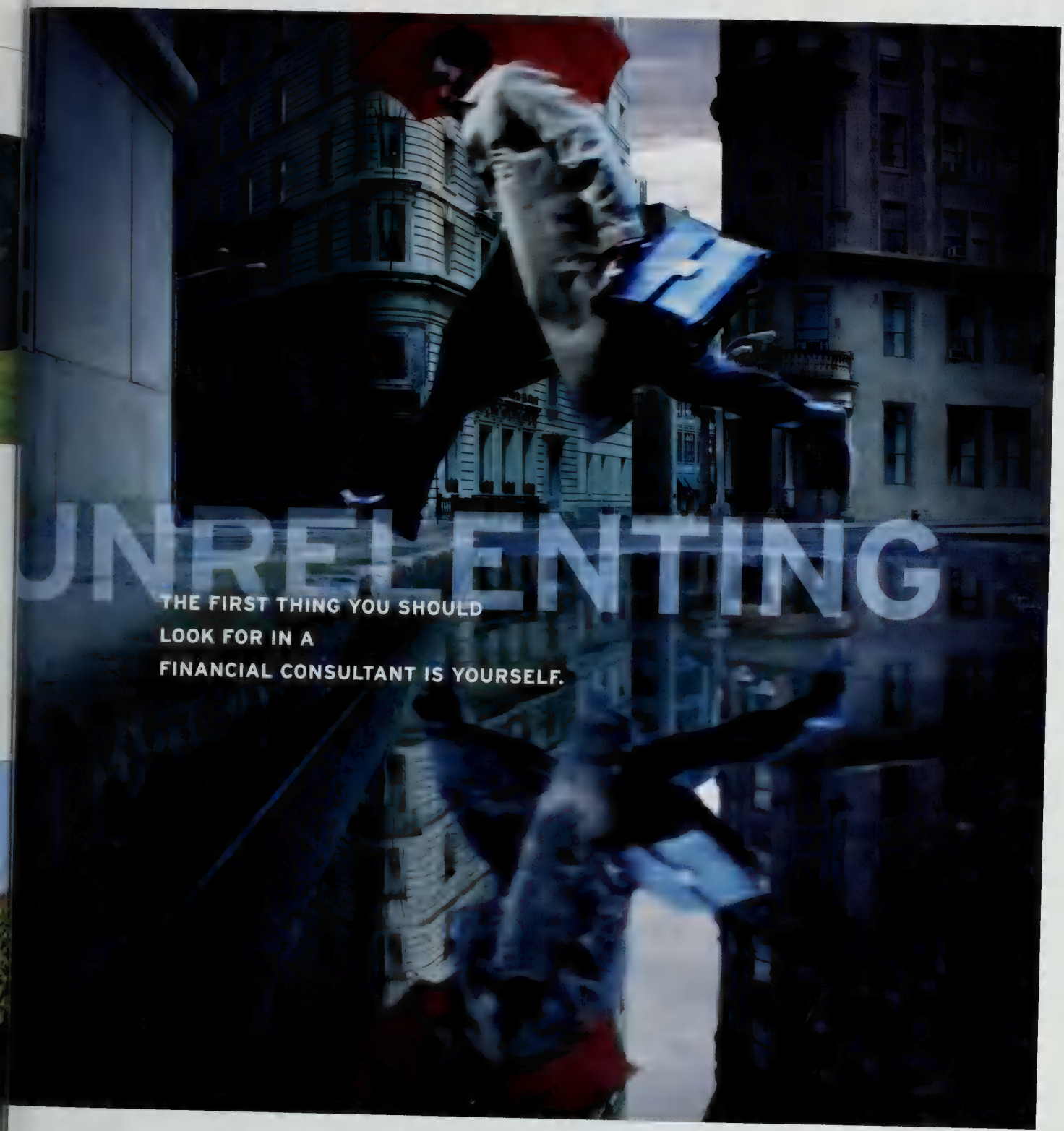
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continued on page 18



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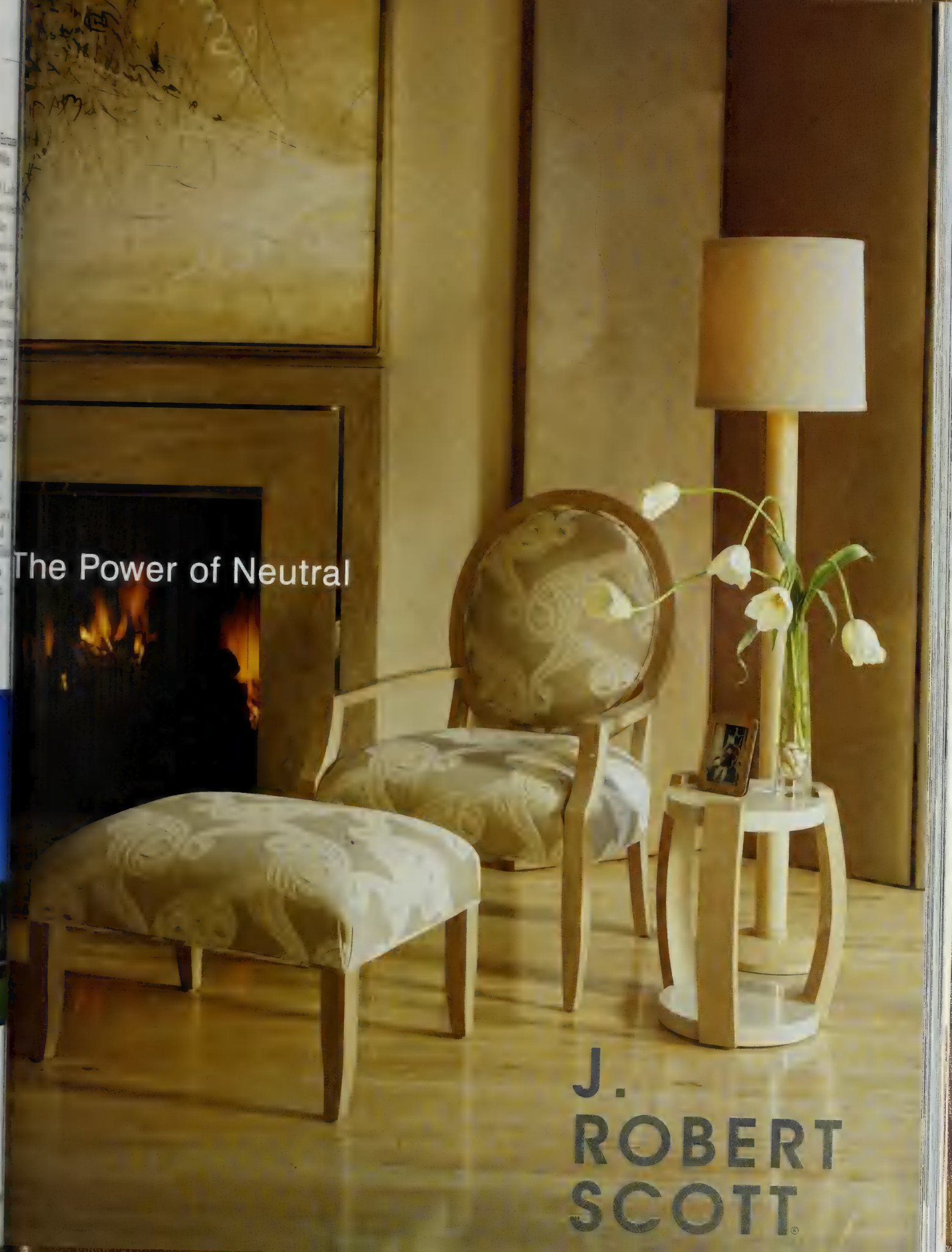
Home to Sir John and Lady Mills and formerly to their daughters, Juliet and Hayley Mills, Hills House is located in Denham Village in Buckinghamshire, England. Named for an early occupant, Sir Roger Hill, it has four Dutch gables—three are original and date back to the 17th century, while the fourth was added in the 18th century. The historic structure has eight bedrooms as well as an extensive wine cellar. A cottage that served as Sir John and Lady Mills's painting studio looks out onto a vegetable garden. The three-acre estate also has a formal garden edged by aged brick walls, an old orchard filled with drifts of daffodils, and a swimming pool. $4.5 million. *Call 44-20-7664-6646.*

MAINE Historic Goodrich Manor House Along the York River



Built by architect Guy Lowell for Mary Marvin Goodrich, widow of tire magnate B. F. Goodrich, Breckinridge Estate covers 23 acres in York, Maine, on the York River. The 1905 Colonial Revival, rebuilt after a 1925 fire and listed on the National Register of Historic Places, has 12 bedrooms. The grounds, laid out by landscape architect Arthur Shurcliff in the 1920s, are highlighted by a formal white garden. A round saltwater pool was a 1922 addition. $5.38 million. *Call 207-774-8518.*

continued on page 19


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Terre del Cuore is located 2,000 feet above the valley floor in Napa, California. The Italianate stone villa has two bedroom suites, an office and a great room. The granite kitchen, with a pizza oven, is complemented by an outdoor kitchen. A guesthouse (above, right)—with handpainted frescoes and a billiard room—and a caretaker's cottage (above, far right) accompany the main house. Also on the 36-acre grounds are an outdoor chapel, a pool, olive groves, vegetable and flower gardens, a boccie court, a skeet-shooting range and wine caves with room for 5,000 bottles. $12 million. *Call 707-258-5207.*

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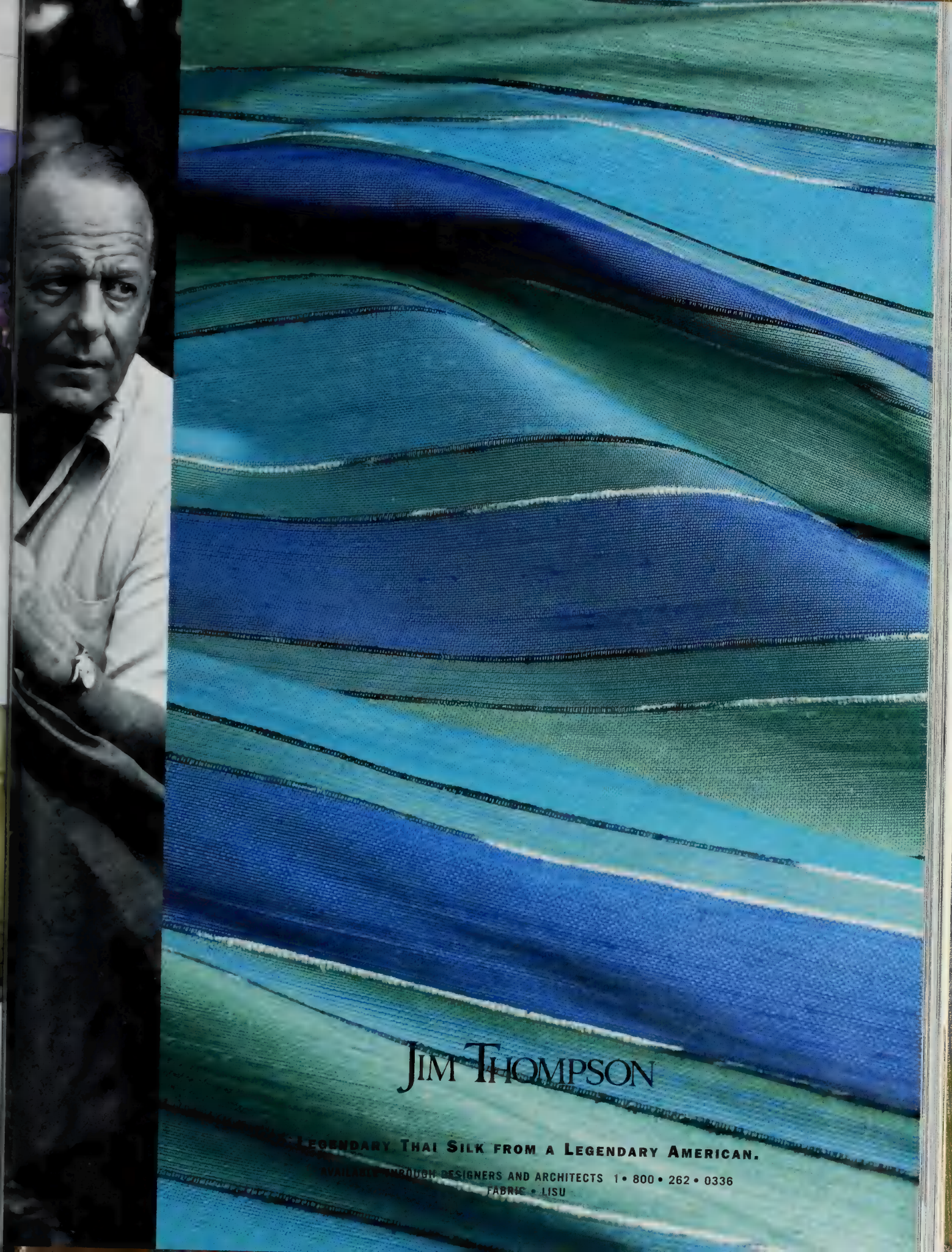
Italianate Residence in the Central West End





A residence built by Mauran, Russell, & Crowell in 1912 is in St. Louis, Missouri's Central West End. The 10,000-square-foot house, which has full-length first-floor windows and porch arches, imitates a Tuscan villa. A marble entrance hall with a marble stair (above right) leads into the living spaces, which include a card room, a library and a solarium. Antique light fixtures mark the living room. The formal dining room has a bay window and crown moldings, and the master suite has a private loggia. Encircling the house are lawns accented with fountains and large antique olive jars. A tile-roofed carriage house completes the picture. $1.6 million. *Call 314-721-5555.*

continued on page 19.


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Situated in Porto Heli on Greece's Peloponnese peninsula, Hinitsa (*AD*, August 2000) occupies two and a half acres at the tip of a promontory. Once owned by the late socialite Rosemarie Kanzler, it has views of the island of Spetses. The main house, approached by a long private drive, has a forecourt marked by a traditional *votsala* pebble mosaic. Within are nine bedrooms, a living room (below) and a country kitchen. A terrace covered by a pergola twined with jasmine and bougainvillea serves for daytime meals, while the large rooftop terrace (above) is ideally positioned for drinks or dining at sunset. Among the other features are a guest cottage, landscaped gardens, and pine and olive trees. Paths lead to three separate swimming areas; two have stone jetties with built-in seating as well as bars and pergolas. $9 million. *Call 30-210-364-3112.*



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In the early 1970s English theatrical set designer Oliver Messel transformed the house and grounds of an 18th-century sugar plantation on St. Thomas, Barbados. Palladian-style Cockade House is formed of locally quarried coral-stone blocks that weather has given a soft patina. Coral-stone columns ornament the east and west façades. Filled with indoor-outdoor living areas (above), the villa has a formal drawing room and a master suite with a trellised terrace overlooking the pool. Near the pool are an arched folly and a lily pond. In planning the tropical gardens of the seven-and-a-half-acre estate, Messel preserved many of the old trees, including 100-year-old tamarinds, frangipani and royal palms. The property has a view over the nearby Green Monkey golf course to the sea. An octagonal pavilion is located in the west garden; there is also a guest cottage and a gardener's cottage. $3.95 million. *Call 800-848-2541.*

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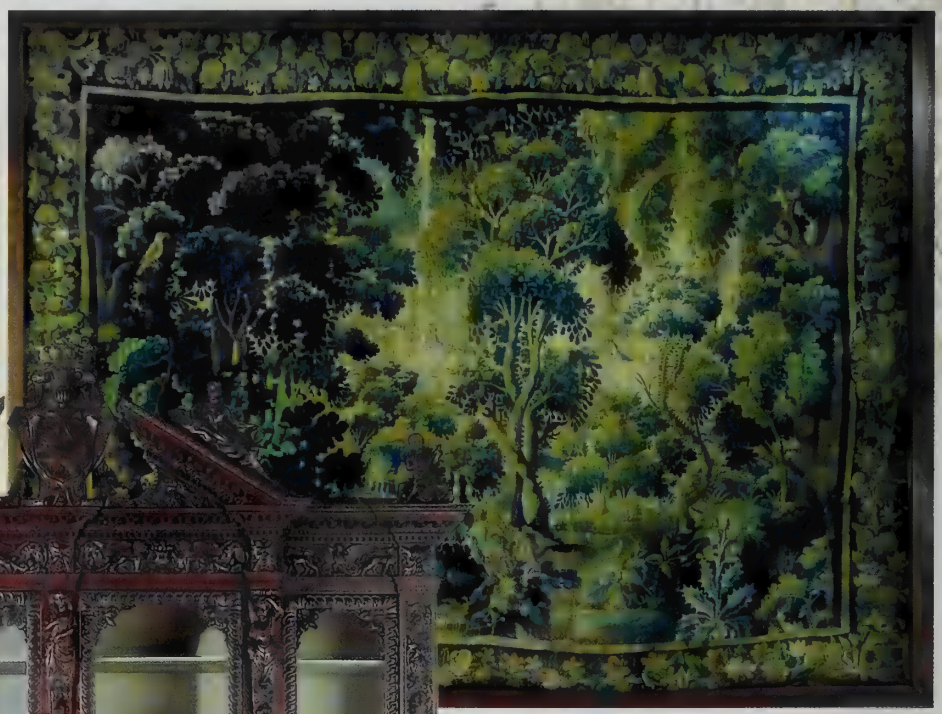
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WASHINGTON Asian Style and Natural Materials in Port Ludlow





A 7,700-square-foot house in Port Ludlow, Washington, combines an Asian aesthetic with Craftsman-style accents. Located off a private harbor on Puget Sound, it has four bedrooms, a library, an office and an exercise room. The living room is accessed via a cast-glass bridge. A three-story atrium is crisscrossed by open staircases with glass treads; at the bottom lies an indoor reflecting pool (above right) filled with stones. A workshop has its own kitchenette. Another room contains a spa, a dry sauna and a steam bath. In addition, the house has a wine cellar, an elevator and several skylights ar balconies. Integrated computer systems control sound and secu rity functions. $2.99 million. *Call 800-428-9902.*

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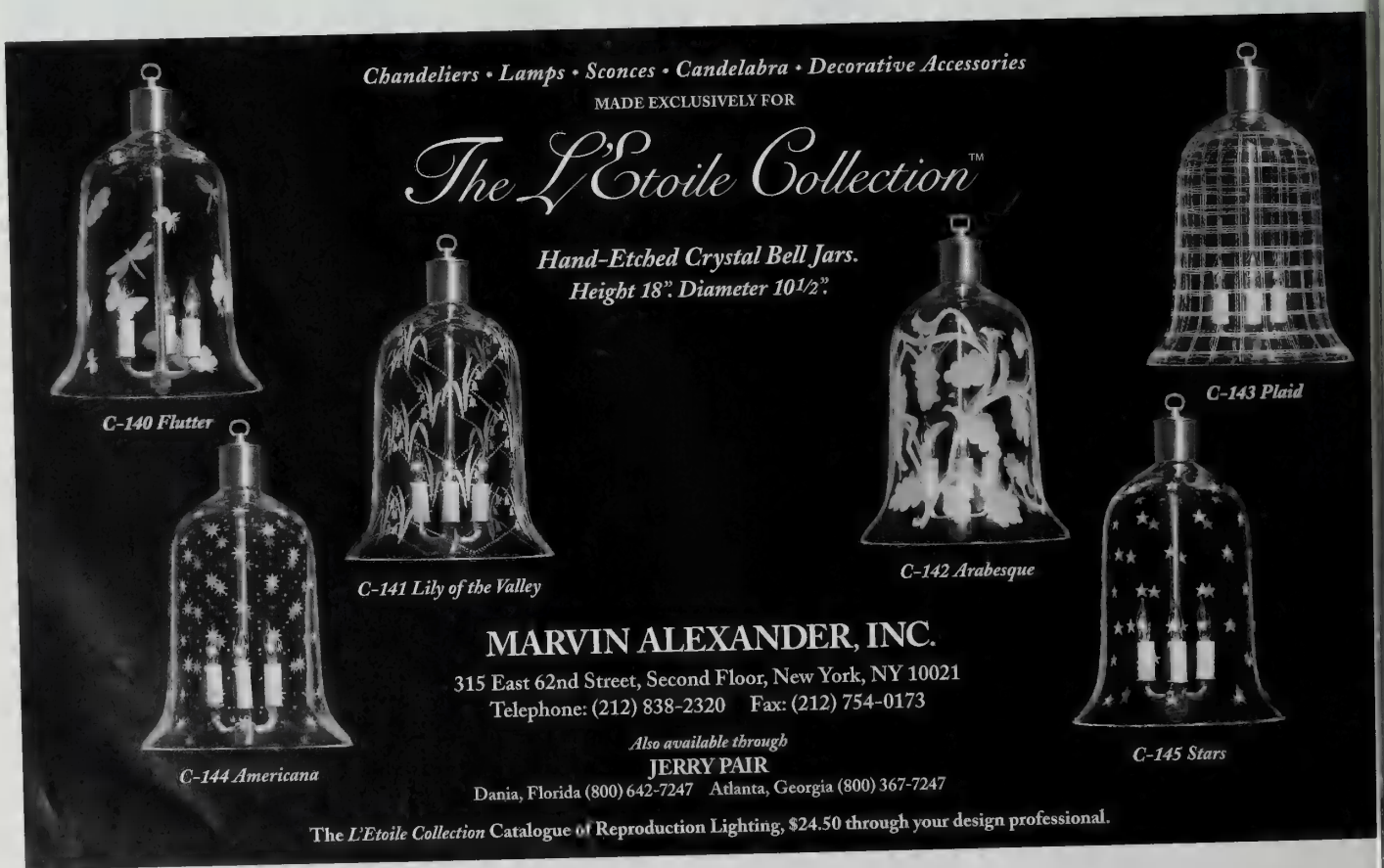
FLORIDA

By the Water in Coral Gables

Cocos Verde is a hacienda-style dwelling in Coral Gables, Florida. Part of a 200-acre private community traced by deepwater canals leading to Biscayne Bay, the property consists of nearly two acres. The tile-roofed, 6,900-square-foot house has six bedrooms, including a master suite with a sitting room and his-and-her marble baths. There is a formal dining room, a living room with French doors opening to the gardens, and a library with built-in bookcases and a pecky cypress ceiling. The kitchen has an island, a wet bar and a breakfast area. Outside, 18th-century French monastery pavers cover the patio and the areas around the swimming pool. Amenities include two docks, davits, a boat lift, a two-car garage and additional covered parking spaces. The community is served by security patrols on both land and water. $9.95 million.
Call 305-661-4003. □







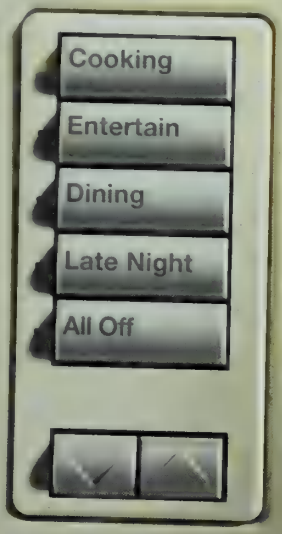
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"One of my favorite kinds of furniture is the antique that looks modern, architectural," Greg Jordan says, referring to pieces in the living room of his Hollywood Hills residence. *Piano Parade*, a 1952 painting by Georges Dayez, is above the fireplace. Scalamandré sofa fabrics.


Greg
Jordan
RESTORING A
MIDCENTURY
JEWEL WITH A
HOLLYWOOD HISTORY

Architecture by John Woolf/Text by Michael Frank
Photography by Mary E. Nichols



LEFT: The house, designed in 1951 by architect John Woolf, "had all the vitality of midcentury architecture that I most admire," says Jordan. On the wall is an untitled iron sculpture he conceived. BELOW LEFT: A pair of 1966 works by R. D. Lay hang near an 18th-century bust of Buddha.

OPPOSITE: For the dining room, Jordan chose a series of Indian tempera paintings, 19th-century French armchairs and a table with a Karl Springer base. "I like the idea of Old World items reinterpreted in a California way, with a lighter palette or more unexpected applications."

Two years ago interior designer Greg Jordan decided to shake up his life. What better place to seek reinvention than Los Angeles, where the very landscape seems to whisper, "Start fresh"? While retaining his practice in Manhattan (on the Upper East Side) and his residence there (on the 48th floor of the sleek Olympic Tower), Jordan opened an office in L.A. (on Melrose Place) and asked a broker friend to help him find a second home. Jordan ticked off a list of ideal qualities: The house should be small but have rooms of some scale; it should be in the hills; it had to have room for a garden; and it wouldn't hurt if it came with a little midcentury panache as well.

Jordan would seem to be a guy with real estate karma, because the broker showed him three houses in one day, and the third was It. Not only did the place



possess every single attribute the designe was seeking, but it had a provenance too—actually, a double provenance, on Hollywood, the other architectural. Th house was one of a trio built on a parce of land that had belonged to Georg Cukor. For years, Katharine Hepbur and Spencer Tracy lived next door in th most famous of the three.

Jordan's house was designed in 195 by John Woolf, the architect who helpe define the hybrid Hollywood Regenc style. This indigenous L.A. look borrowe from many disparate models, includin Georgian, Federal, Second Empire an English Regency itself, and favored plai boxy shapes, stucco walls, mansard roo and French doors that linked the indoo to the outdoors, all often punctuated b highly theatrical decorative touches.

The "grand little house," as Jorda nicely characterizes it, has a numbe




SPOON

"This was my chance to present a kind of visual autobiography by bringing together things I liked."

of trademark Woolf features. The architect's classic long, narrow Pullman door sets an immediate dramatic tone, which is carried into the substantial living room, whose ceiling rises to 14 feet on one side and continues right out through the windows, to become part of the structure's eaves. The floating fireplace, another Woolf feature, centers the room and is built out of stacked painted brick, a material the architect often used. Many rooms open directly onto the garden, which was originally designed by Thomas Church.

Much as the house met Jordan's requirements, it was clear to him that it had originally been built on a modest budget and was in need of a little attention. "I wanted to make the place what it would have been, had the budget been larger and contemporary technology been available," the designer explains. His treatment of the house was less about remaking it than restoring it. He reinsulated the walls, updated its systems and improved the quality of its fixtures and fittings.

As for the interior design, here, too, Jordan wanted to make a change. "Most people think of my work as being more traditional," he says, "but this was my chance to loosen up, to present a kind of visual autobiography by bringing together all kinds of things that have come into my hands simply because I liked them."



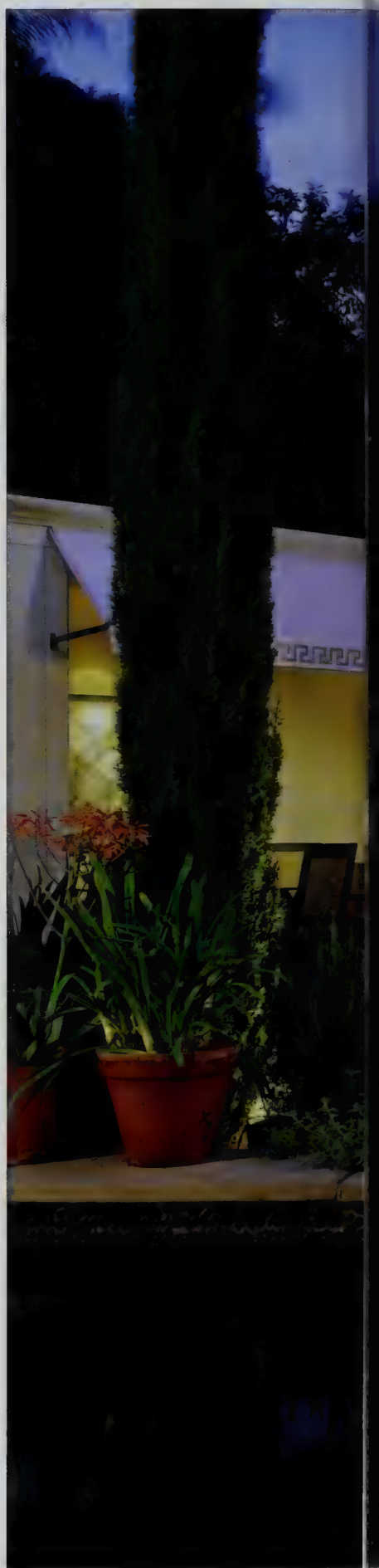
OPPOSITE: "I wanted the study to be a little dark. It has a chrome sofa bed covered in Ultrasuede—very 1970s California," Jordan notes. *Lovers*, a 1948 drawing by Condoy, is on the wall. The design for the painted wall panels was inspired by a John Singer Sargent work. Sofa linen, Lee Jofa.

ABOVE: A Jordan-designed nickel-plated bed is in the master bedroom, beyond which is the garden. The Biedermeier desk and accompanying chair are circa 1830. Scalamandré drapery and bed-hanging silk; Manuel Canovas sofa velvet. Tiffany's clock. Mansour carpet.

BELOW: "I found this fantastic blue stripe for the guest room—I put it on everything," Jordan says. Over the sofa is a 1999 abstract work by Jean Marc Louis; the pottery on the shelves is 18th-century Chinese, 19th-century Moroccan and 20th-century French. Lee Jofa stripe.

RIGHT: The 2,500-square-foot house is V-shaped, centered around the rear terrace and pool. "Most midcentury houses have lots of glass, as this one does. That was essential for me," says the designer, adding, "California living is about being outside, so the rooms open to the garden."





Jordan's autobiography may be eclectic—and whose isn't?—but it has been curated by a disciplined eye and installed against a clean, controlled background. The designer stripped the floors, for instance, and refinished them in a rich aubergine stain. Walls are mostly a crisp, cool white. Window treatments are minimal, to emphasize the light and the garden, which landscape architect Mario Nievera cleverly reconceived to feature a forced perspective.

In furnishing the living room, Jordan took his cue from the garden, continuing the perspective by aligning a pair of sofas with the cypresses that stand like sentries framed by Woolf's floor-to-ceiling windows. The effect is a kind of indoor-outdoor spatial trompe l'oeil. Emphasizing the "Regency" in Hollywood Regency, Jordan covered two House of Jansen chairs in geometric Fortuny fabric and elsewhere in the room mixed silk velvet with nubby hemp.

But the interior design, like the architecture, is never strictly one thing or another. In the living room, Jordan comfortably combined Directoire side tables with chrome-and-glass low tables, and a Scottish cabinet with leather-and-molded-wood benches by Sami Hayek that rock back and forth like saddles without their horses. In the dining room, he matched a set of 19th-century chairs with a midcentury table base by Karl Springer. All this dialogue across periods suits a Woolf house, which has its own time-traveling touches.

In the rooms whose proportions were less dramatic, Jordan felt free to show a stronger hand. He set a warmer palette in the library by commissioning caramel-hued panels inspired by a Japanese screen in a Sargent painting. For the guest room, he played into another classic Woolf feature, an alcove with a skylighted ceiling, by installing a "nook-fitting" 19th-century sofa bought many years ago in Paris. In the master bedroom, he used a smoky silver-leaf wallcovering and a nickel-plated bed of his own design, whose beige hangings are trimmed in sage green and lined in cinnamon.

The effect is at once cocoonlike and open, absorbent and reflective, period and contemporary—a piece of Greg Jordan set into a whole of John Woolf. "When you're starting fresh, the point is not to have an agenda," Jordan says, "but to give yourself to the unexpected." □



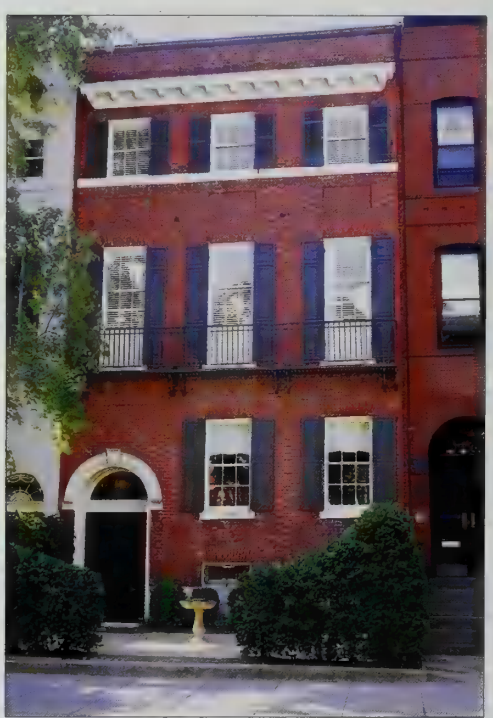
The hybrid Hollywood Regency style—this indigenous L.A. look—borrowed from many models.

José E. Solís Betancourt

A SOPHISTICATED RENOVATION REDEFINES HIS 1919 WASHINGTON, D.C., TOWN HOUSE

Text by Susan Sheehan/Photography by Gordon Beall







ABOVE: "We wanted to create spaces that could accommodate our ever-evolving art and antiques collection," architect José E. Solís Betancourt says of the Georgian Revival house he and his partner, designer Paul Sherrill (above, from right to left) renovated in Washington, D.C.

ABOVE RIGHT: The entrance. RIGHT: Original French doors and dentil molding were restored in the stair hall. The bas-relief sculpture is by Sherrill. An antique Flemish tapestry, from Nemati Collection, is at left. Sawfish blade and living room chair, Amy Perlin Antiques.

The last thing a frequent-flying architect or designer wants is a long commute to work. After José E. Solís Betancourt, a Washington, D.C.–based architect and designer, moved his office from Georgetown to Dupont Circle, he and his partner, designer Paul Sherrill, instructed their realtor to find them a house within a three-block radius. "We spend over 60 percent of our time on the road, and we liked the idea of walking to and from work—not only in the morning and evening but also for lunch," Solís Betancourt says.

The two men had been living in an apartment but wanted space for a live-in housekeeper who would prepare lunch as well as dinner. They looked at a town house that had lingered on the market. Its first floor was appealing, but its second floor was daunting. "The house had been built in 1919, and the upstairs was a labyrinth of six or seven small rooms," Sherrill says. "It lacked a proper master bedroom and bath. An advantage of being a designer is you see the potential and you know how to fix the problems."

The pair bought the residence in 2001 and proceeded to make changes to the struc-







The living room is a felicitous mixture of two elements both men love: modern art and antique furniture.



ture. Landscaping enhanced the exterior: Holly hedges were planted to line the perimeter of the gravel courtyard, and English boxwoods were placed adjacent to the foundation. "We wanted to define the entrance and set it off from the street," says Sherrill. "We believe in a progression of spaces."

The barrel-vaulted entrance hall is paved with black and white marble in a diamond pattern. "The floor resonated with us because it's similar to foyers in old San Juan," says the Puerto Rican–born Solís Betancourt. "It has a nice aged feel. It's not perfectly polished. We have maintained the wonderful patina. It befits a house that is 85 years old."

The two had the walls of the entrance hall, which had been painted black, and the walls leading upstairs refinished in Marmorino plaster. "The plaster gives an age and texture to the space," explains Sherrill. "And it's forgiving of fingerprints and luggage scrapes."

The stair hall and the adjacent living room are a felicitous mixture of two elements both men love: modern art and antique furniture. In the stair hall, three 1999 red box paintings by Chilean artist Sandra Guiloff hang above a George II side chair. Near it, an antique Flemish tapestry ("It's one of our favorite pieces, and we've been carrying it from one residence to another for 14 years," Solís Betancourt says) hangs above a 17th-century Italian Baroque trunk. *Moving On*, a bas-relief sculpture Sherrill created in 1990, during his last semester in college, rests on top.

LEFT: "It needed to be warm, inviting and tranquil," Sherrill says of the living room. *The Altamont*, 1999, by Solís Betancourt hangs above the mantel. The two-tier low table is from Saladino Furniture. Old World Weavers fabric on Louis XIII armchair, left.

ABOVE: A textural paint was applied to the walls "to enhance the existing architectural detailing," explains Solís Betancourt. Above the sofa is a circa 1962 painting by Harry Gates. At rear is a Saladino Furniture lamp. Pollack table skirt fabric; Henry Calvin shade sheer.



The juxtaposition of old and new continues in the living room. A 2001 painting by Jody Morlock is above a pair of 1970s chairs. Nearby are two 19th-century cast-iron urns.

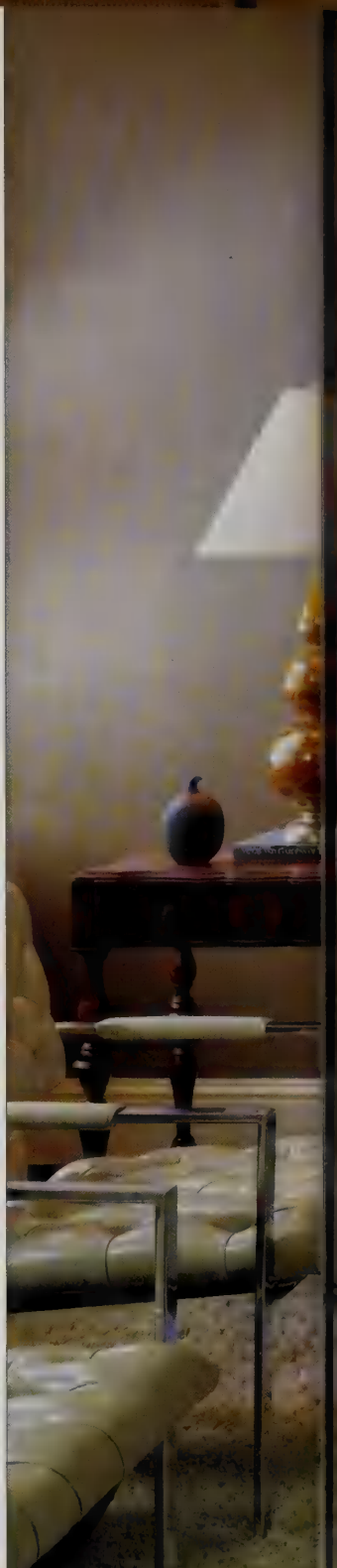
And since most of the house had been painted a color Sherrill describes as "renter's beige," they decided to paint the walls a strié pattern resembling linen. "Texture is important to us," says the architect. "We love the richness of linen."

When they bought the house, the dining room—an exception to the beige predominant elsewhere—was a pomegranate red. "I like colors, but that red was too intense, and it made the dining room way too dark," says Solís Betancourt. The room was repainted a pearl white and the ceiling covered with a hand-block-printed paper. "The print has a sheen to it and creates the sense of a fresco," notes Solís Betancourt.

ABOVE: "The dining room is comfortable and quietly modern," says Solís Betancourt. A Venetian giltwood mirror is over an Italian walnut credenza, left. The wall sconce is his design. Circa 1970 chrome chairs surround the table. The china is from Herend.



BELOW: A new marble-topped stainless-steel cabinet dominates a wall in the kitchen. "We use it as a bar," says Sherrill. "The juxtaposition of antique and contemporary objects adds an element of surprise." Two 18th-century sconces flank the Dutch mirror.



Two mirrored doors sepa
rate the dining room fron
the butler's pantry. Solís Be
tancourt and Sherrill retaine
the pantry's pewter sink an
use it as a place for arrangin
flowers and icing champagne
The original wood cabinet
and cupboards store silver an
other household objects. O
one of the cabinets, a Solís Be



ancourt painting is next to a ust of Dante.

In the kitchen, at the back f the house, dark wood abinets dating to the 1970s vere taken out and replaced vith stainless-steel cabinets opped with Carrara mar-le. The upper cabinets were ot put back. "Their absence nakes the kitchen feel less kitchen-y," explains Sherrill.

Solís Betancourt and Sherrill also added central air-conditioning and upgraded the plumbing and electrical systems throughout the house, but they didn't demolish walls on the first floor. On the second floor, however, they converted the warren of small rooms into three elegant spaces.

At the top of the stairs on the second floor is a sitting room, which is painted brown. "Every house needs a dark nesting room," says Solís Betancourt. "We come here after dinner for drinks. This is where we read design magazines late at night." There is also a guest room with a double bed down the hall.

Reconfiguración de Dos Elementos, 2001, by Salvadoran artist Oscar Soles is displayed in the sitting room. The glazed lamps date to the 1960s. The chrome armchairs, with Glant leather, are by Milo Baughman. Brunschwig & Fils chenille covers the sofa, from Hancock & Moore.





LEFT: "The master bedroom is a peaceful sanctuary," says the architect. *Landscapes in My Mind*, 2000, a series by Cuban American artist Alfredo Villoldo, hangs at left. A Chinese drum rests near an antique scroll-arm chair. Robert Allen drapery fabric. Conrad bamboo shade.

BELOW: "Taupe walls and sea-grass flooring create a neutral backdrop for the dark wood, leather and bronze furnishings," Solís Betancourt points out. Above the bed is an 18th-century engraving by Marco Pelli. The pillow fabric is from Scalamandré. Stark carpet.



The room contains another fine vignette: An Irish mahogany-and-satinwood wingback chair covered in original red silk velvet is near an 18th-century studded coffer, a George I carved walnut side chair, a Graham Caldwell wall sculpture and a painting by Remigio Valdés de Hoyos. The master bedroom, formerly at the front of the house, is now on the quieter side, adjacent to a porch. "We have three identical lanterns hanging from the ceilings of each of the upstairs rooms," says Solís Betancourt. "We treat the upstairs as a suite."

A staircase leads to the third floor, which contains staff quarters and a studio as well as storage. "The house is a work in progress," Sherrill says. "We're always buying new art and new furniture. The top floor is used to store the paintings and chairs we've edited out."

For Solís Betancourt and Sherrill, who work a long day, living near Dupont Circle is more than a convenience, it is a lifestyle change. "We used to eat breakfast, lunch and dinner in restaurants, but now we're often home for all three meals," says Solís Betancourt. "Having lunch at home is particularly pleasant. We can brainstorm for an hour without the noise and chaos of being in a restaurant. That makes a hectic day so much more civilized." □



LEFT: Interior designers Illya Hendrix, right, and Thomas Allardyce renovated a retreat for themselves on eight acres on Kauai, Hawaii. BELOW: The "Asian tropical" residence consists of three separate pavilions situated around a central koi pond and waterfall.

OPPOSITE: In a sitting area of the living room, a 2000 oil by Pachi Longstreth, *Midori*, hangs above a 19th-century wood table from northern China. Travertine floors were installed and walls were lacquered throughout to complement the redwood construction.

Text by Jeff Turrentine/Photography by Mary E. Nichols

Illya Hendrix & Thomas Allardyce

THE DESIGNERS CAPTURE THE ESSENCE OF THE ISLANDS ON KAUAI

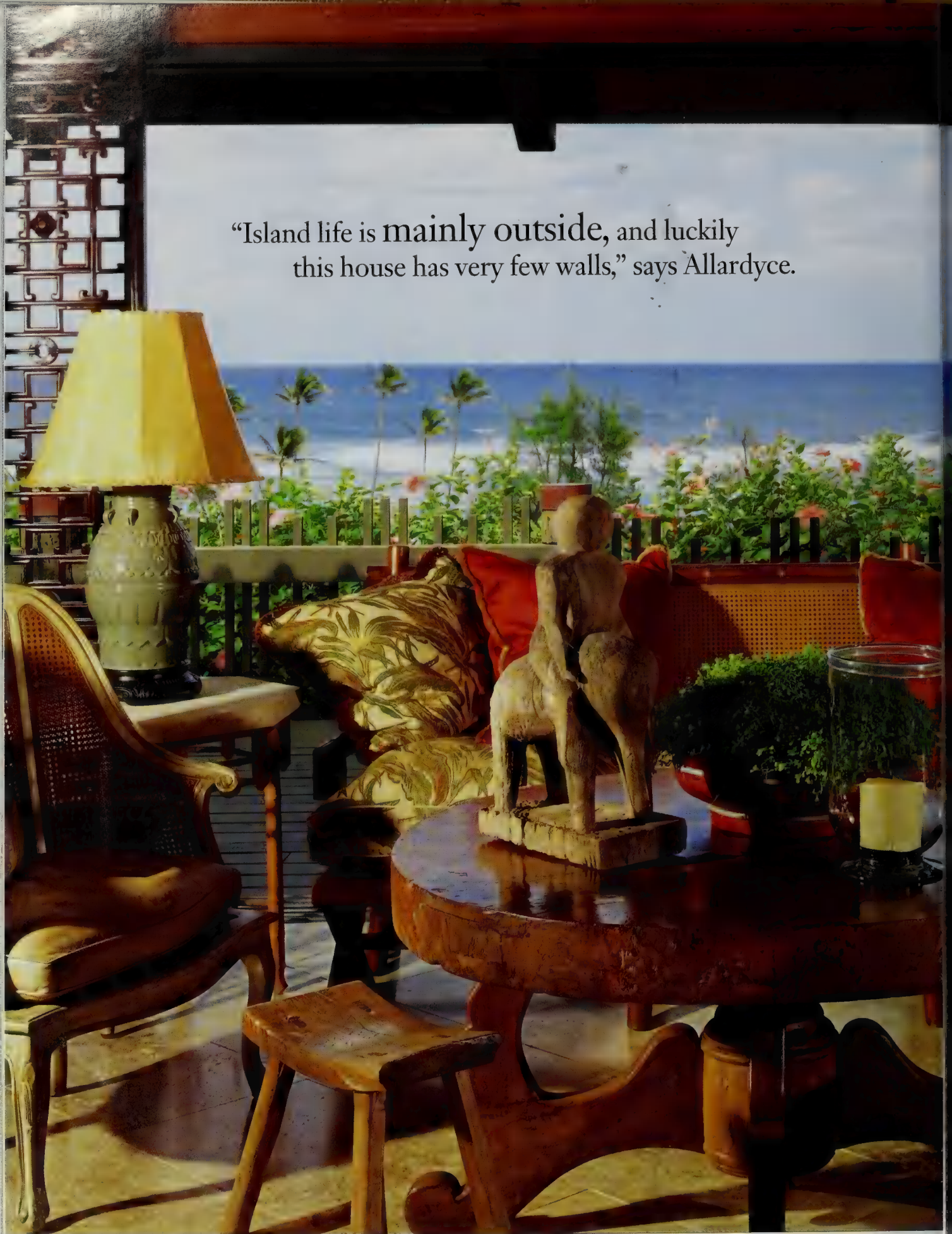
With only seven hardworking consonants to partner up with its five vowels, the Hawaiian language is among the world's most economical—and, paradoxically, one of its most poetic. *Noelani* is the Hawaiian word for the rain that regularly punctuates the sunny spectacle of paradise; it translates roughly as "mist from heaven," and one struggles to think of a better way to describe the gentle showers that typically interrupt the sun's slow progress just long enough to create a breathtakingly perfect rainbow.

No island in the Hawaiian archipelago is more tenderly kissed by *noelani* than Kauai, the wettest and northernmost link in the chain. Rain actually blesses this island in two ways. First and foremost it feeds the green mountains, keeping them primevally lush and replenishing the innumerable waterfalls that sluice down their steep faces into the fertile valleys below. But the formidable annual rainfall has the added advantage of modulating development. Most visitors to Hawaii want and expect an abundance of sun, the kind found on Maui's west shore or the Kona Coast of the Big Island. Kauai is generally geared toward a different category of tourists—those who might prefer a nature hike, say, to a day at the beach; those who like its friendly and low-key inhabitants, appreciate the fact that Hawaiians have christened it, reverently, "the Garden Island."



Designers Illya Hendrix and




"Island life is mainly outside, and luckily
this house has very few walls," says Allardyce.





Thomas Allardyce purchased their house on Kauai's northeast shore four years ago, the very day it went on the market. By that time the Los Angeles–based pair were already 100 percent certain that the Garden Island was the right one for them. "We'd been coming to the islands for 15 years, mainly to Oahu," says Allardyce. "We were first exposed to this island when a childhood friend of Illya's bought property here and invited us out. We immediately fell in love." Though the property, high on a hill overlooking the ocean, was too distressed at the time to inspire love at first sight, the designers, who had already constructed a Palm Springs, California, residence together and turned it into a second home (see *Architectural Digest*, September 2001), could see the charmer underneath that was just waiting to be revealed.

They wasted little time. "As soon as escrow closed, I had all my plants lined up," says Hendrix. In the small but remarkably fecund central courtyard



LEFT: Nineteenth-century Chinese door panels frame the living room's ocean view. The carved wood sculpture is from Vietnam. The cane-back sofa, which was conceived by the designers, has a Pindler & Pindler print. Red fabric, Cowtan & Tout. Brunschwig & Fils fringe.

TOP: "The living room is the place from which everything radiates," Allardyce explains. "When we entertain, people move all over the house," he adds. ABOVE: The dining pavilion's table and chairs are Balinese. A piece Hendrix created out of fish netting and rope hangs at left.





—the anchor of this largely open-air, pavilion-style house—the designer has planted no fewer than five groves of areca palms, not to mention cycads, native ferns, ginger, orchids, water lilies and hibiscuses, among many other tropical wonders. (Below the house, spread over an eight-acre parcel of land, is a cornucopia of lemons, limes, avocados, star fruit, mangoes, papayas and bananas. "We go down with our machetes and harvest them all the time," he says.)

The pair divides the residence up into "pods," three discrete but linked components designed, respectively, for dining, relaxing and hosting guests. (The whole house, says Allardyce, is suitable for entertaining, and the pair are as likely to throw a dinner party in the living room or guesthouse as they are in the dining pavilion.) A long, rectangular lanai connecting the kitchen to the driveway doubles as an outdoor dining room and entrance hall, introducing first-time visitors to the collection of antiques from Bali, Vietnam, Thailand and China that gives the house its distinctly Asian flavor.

Stepping through the kitchen, one enters the pod that the designers have dedicated to relaxation, incorporating the living room, the master suite, a cozy interstitial space and a pair of balconies. The rich tones of the antique-gold travertine floors combined with redwood—the whole house is built out of redwood, including ceilings made from the grooved undersides of redwood floorboards—draw out sympathetic tones in the antiques: Vietnamese and Balinese carvings, a set of 19th-century Chinese door panels, a trio of carved Tibetan monks standing sentinel over a Balinese carved settee. "Most of the furniture either came from

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LEFT: A Balinese painted bed from the 19th century is fronted by a carved Chinese bench in the master bedroom. A collection of antique opium pipes is set between a pair of circa 1920 leather armchairs. The coromandel screen behind the bed is 18th century.

"It's a fantasy way of living," says Allardyce. "We try to spend at least five days a month here." BELOW: A deck surrounds the entire compound and connects the pavilions. Antique celadon pots from China punctuate the covered area leading from the living room to the master suite.









Isabelle Higgins

AN AMERICAN DESIGNER RESCUES A RUIN IN SOUTHWEST FRANCE

Text by Michael Peppiatt
Photography by Gilles de Chabaneix

Most of us have fantasized about stumbling onto a beautiful, ancient house, left to wrack and ruin on a noble estate, silently awaiting the right owner to bring it back to its original splendor. Some of us have pursued the fantasy and, when confronted at last by gaping roofs and crumbling masonry, have turned tail and plunged into dreams of gleaming paintwork and perfect plumbing. A very few, however, have not flinched. They have seen their dream rising over ruined towers, and they have gone for it.

That was exactly how the American designer Isabelle Higgins and her husband, Robert, came to be the owners of an imposing château deep in the Armagnac region of southwestern France. They had been traveling regularly to France and had at first been attracted to Provence, but no house they saw there ever stopped them in their tracks. Then they began to discover the greener, more rural southwest of France, with its vast tracts of agricultural land and ancient vineyards. Between visits, they scanned the French real estate magazines and began to think how nice it might be, one distant day, to have a house tucked away somewhere in all that deep, rich countryside... until they came across a photograph showing a big château standing alone and abandoned on a hill.

"I knew we had to have it the moment I saw the photograph," says Isabelle Higgins, "and I knew we had to when we drove down to visit and saw it rising tall and strong against the incredibly wide sky you get in the Armagnac country. The house was far too big for our purposes, the roof was almost gone, and everything was in a terrible state of ruin, but I knew that if we didn't buy it, the house would die."

That determined attitude impressed the local builders Higgins took on to save the château, but it soon transpired that if she and her husband were not on the spot, progress would be very slow. "So we moved right in," she recalls with some wonderment. "We moved into this vast ruin and



"We bought the château because of the way it reacted with the light in this area," explains Higgins (above, with her husband, Robert, in the salon). "The aim was to capture the feeling of this light and bring it inside, with each room relating to the next one almost imperceptibly."

Designer Isabelle Higgins took a dilapidated Directoire château in the Armagnac region of France and restored it from the ground up. OPPOSITE ABOVE LEFT: To enliven the entrance, she added iron accents and a stone terrace. OPPOSITE ABOVE RIGHT: The original balustrade. OPPOSITE: Higgins painted the entrance hall walls to resemble a sunset.



"One great advantage we had was that no one had ever tried to restore the building before, so all the doors, windows and odd bits of molding that had survived were original," says the designer. OPPOSITE: *The Purple Dress*, 1989, by Anne Tabachnick is in the salon. The chairs are Italian.

simply camped there, even though there was no plumbing or electricity—in point of fact, I don't think there had ever been any electricity. And that got things moving, because the builders saw we meant business.

"Of course, it was a huge amount of work," Higgins admits. "But there were lots of good times, because the local people turned out to be very nice and helpful, and we never lost faith. Like many big houses in the area, the château's main activity had been producing Armagnac. We discovered all kinds of outbuildings and a big bread oven that must have been used to feed a whole army of workers. But we totally forgot about the outside while the restoration was going on. We also had our hands full because Magnus, our family cat, kept leaping about all over the place. We shut the doors, but Magnus found out that if he landed his considerable weight on the French lever-type door handles, the doors would open and he could get in. And he did—everywhere we didn't need him. So there we were in all this chaos, but somehow I managed to think about the overall atmosphere I wanted to create once the walls and roof were ready."

RIGHT: On the table in the dining room, apothecary jars hold clematis from the garden. *Paula*, an Henri Matisse lithograph, hangs above a 19th-century Spanish commode. The chargers and dessert bowls are by ceramist Maryvonne Zollinger. Wineglasses, Cristal Saint-Louis.



LEFT: "The mezzanine opens onto the little balcony over the front door," notes Higgins. "I decided to simplify the walls of the space and give it a decorative frieze and crown molding." The lamp and mercury-glass mirror date to the 18th century; the rug is Spanish, from 1920.

As Higgins began living a the château, she realized it wa not just the architecture an the big horizons of the Ar magnac country that had wo her over. There was a qualit and variety of light that sh had never encountered before "We're surrounded by thes incredibly subtle changes o light here," she says. "In th morning there are mists cov ering the garden that turn th grass silver and the sky a kin of shimmering lavender. It' spectacular, because all th tones are soft and diffused ye intensely luminous.

"On its two main façades our house is flooded by direc east-west light," she contin ues, "and I thought the mos marvelous thing would be t enhance that luminosity, wit its constantly changing tone from room to room so tha you would feel there was al most no difference as you wen from the house to the garden outside. So I chose motifs tha came easily to hand and paint ed things like the sun gildin the branches of a tree or th first fiery hints of sunset. I als incorporated bits of fresco o pieces of faded Chinese man uscript to give another kind c interest to the wall surface."

The "light motif" was t dominate every aspect of th château's interiors. To help he

OPPOSITE: The walls of the second floor gallery/library are covered in Chinese manuscript panels printe with the sayings of Confucius. "Th panels are faded and sun-soaked," says Higgins. Atop the gilt-walnut bookcase are an 18th-century sconc and a carved bird from China.


"It was a ruin. I knew that if we didn't
buy it, the house would die."



OPPOSITE: Robert Higgins tinted the original poplar floors of a guest room, and Isabelle Higgins did the walls in a shimmering fresco and painted the closets to match. She paired a marble fire surround with the existing mirrored overmantel. The daybed is Louis XVI.

find or design the furniture she needed to complement the light-soaked rooms, Higgins called on Laure Baudet, a well-known antiques dealer in Toulouse. "Laure has been wonderful," says Higgins, "because she knew instinctively what I needed to refine and extend this sensation of all-encompassing light."

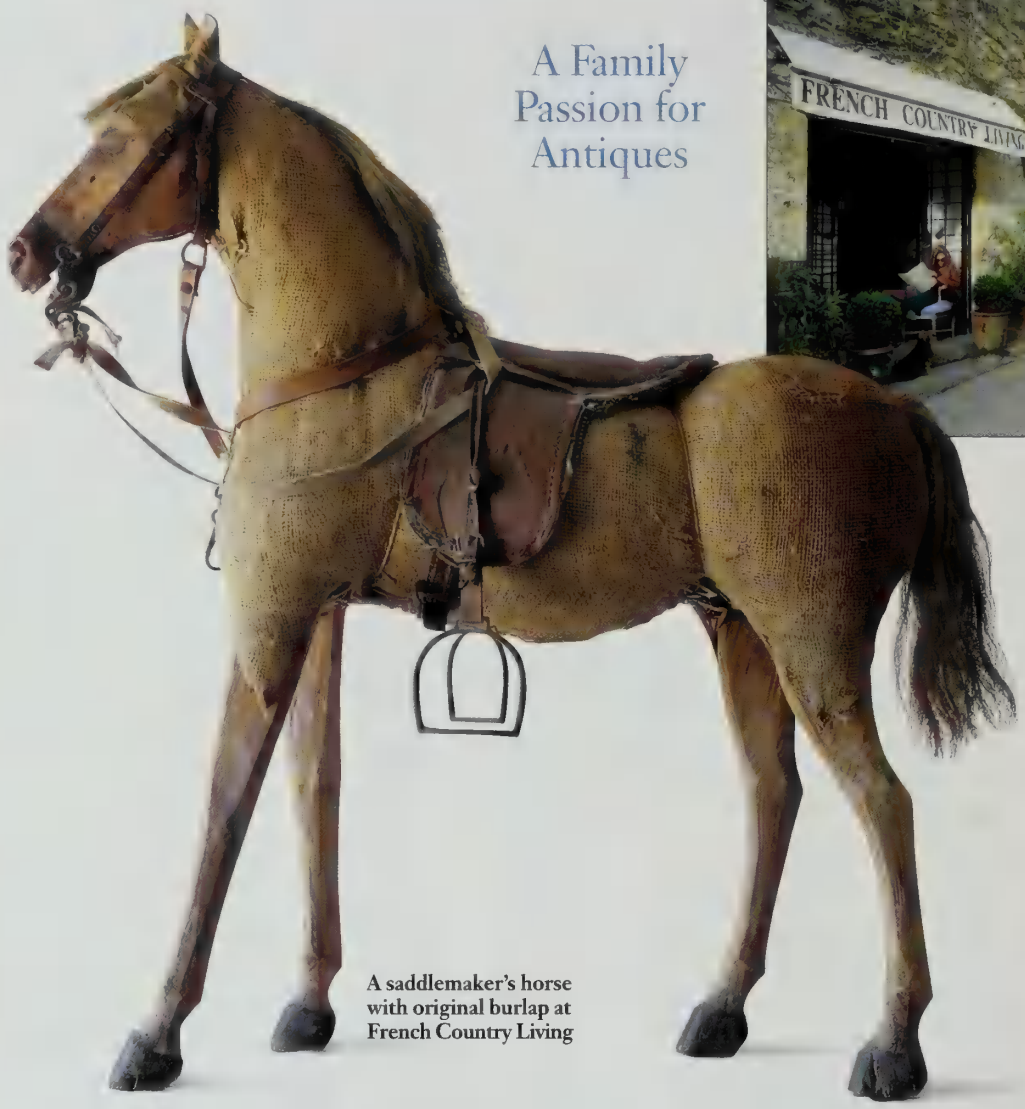
Once the major restoration was complete, Robert Higgins joined battle with the wilderness outside, and over the past few years he has succeeded in creating a rich and varied garden that complements the house at every point. During the long evenings the Higginses take great pleasure in dining outside. Now that they have a little free time from the daily rigors of design and decoration, they are also perfecting their skills as ballroom dancers. And to celebrate the magnificent sunsets that regularly grace Gascony's broad horizons, they invite local friends over to join them in dancing on the big terraces that flank the château. "It's at those moments, when there's all that music and movement and color in the dusk," says Isabelle Higgins with a delighted smile, "that I feel this big old house has at last come totally alive again." □

RIGHT: Higgins extended the height of the early-19th-century American canopy bed to match the scale of the master bedroom ceilings and gave the walls a shadowlike effect. "The light was already everywhere in the house," she says. "My task was simply to augment the sensation."



A Family Passion for Antiques

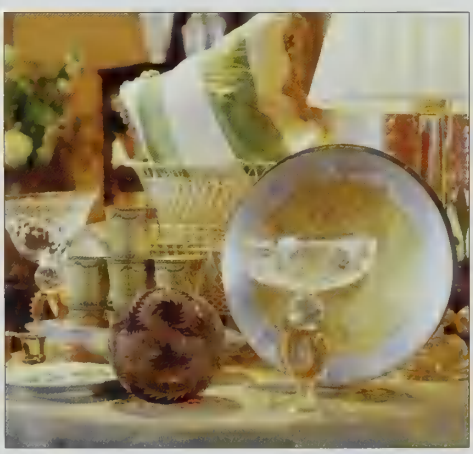




A saddlemaker's horse with original burlap at French Country Living

Rebecca Hill has been going antiquing with her parents, Douglas and Jean, since she was seven years old, so it seemed only natural for the three of them to eventually set up shop. **French Country Living**, with two locations in the village of Mougins, France, serves as the outlet for the family's 17th- to 19th-century French and Italian painted furniture, some of which has ended up in the interiors of **Anthony P. Browne**.

French Country Living, 21 rue de l'Eglise and rue de Remparts, 06250 Mougins France; 33-4-93-75-53-03

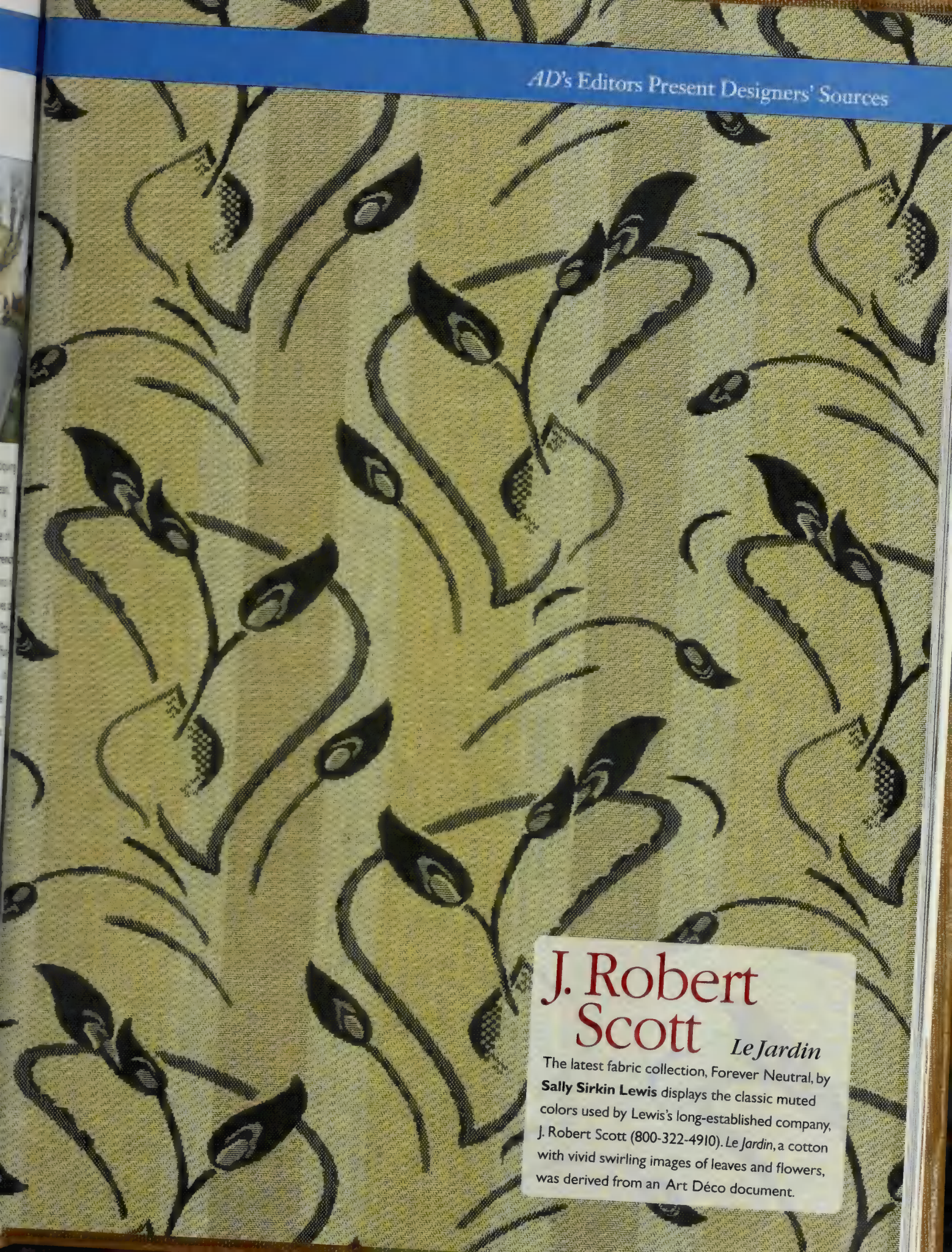


Diverse Offerings in D.C.

Some shops claim to offer "a little bit of everything," but **Dalton Brody** really does. Located in Washington, D.C., away from the Georgetown frenzy, the shop has been a local favorite for years, and it has caught the attention of designers, including **Deborah Forrest**, who likes to stop in for "special accessories and unique gifts." Partners Hynda Dalton, Marsha Shiff and Stacey Forman divide the shop into seasonal vignettes with Italian pottery, English silver, fashion accessories, tableware (left), gourmet foods, fine stationery and jewelry, all accented with antique furniture. "We're always bringing new things in," says Dalton.

Dalton Brody Ltd., 3412 Idaho Ave. NW Washington, DC 20016; 202-244-7197

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J. Robert Scott

Le Jardin

The latest fabric collection, Forever Neutral, by **Sally Sirkin Lewis** displays the classic muted colors used by Lewis's long-established company, J. Robert Scott (800-322-4910). *Le Jardin*, a cotton with vivid swirling images of leaves and flowers, was derived from an Art Déco document.


JUAN MONTOYA

Juan Montoya

STARK CONTRASTS OF COLOR AND SCALE ELEVATE HIS NEW YORK APARTMENT



Having designed houses for clients in a virtuosic array of styles that includes early American, 19th-century English, Japanese rustic, high-tech minimalist and neo-traditional, how did Juan Montoya choose an aesthetic for his own apartment in New York? Among the terms that come to mind as one pauses in the entrance hall are *chiaroscuro Déco*, *Mapplethorpian spare* and *Zen contemplative*. "I wanted a clean palette here," says the Colombian-born designer on a quiet afternoon tour of his private sanctum: "I thought of it as an exercise in elimination, using only things I love now—paintings, sculpture, books, furniture designed specifically for this space."

He had lived on a lower floor in the building for 10 years and decided, in 2002, to move up to an empty set of rooms that had been an office, with fluorescent fixtures hanging from the ceiling slab. Though small and "not initially appealing," he recalls, the apartment had an excellent layout, along with views of the Chrysler Building, the Empire State Building and a courtyard garden: "I knew what I could do."

One of the first things he did was jettison the décor of his previous apartment. "I'd had leather, suedes, brown colors, mohair—very African," he remarks. This time he wanted the furnishings in shades of white, and he made a number of counterintuitive choices. For example, in relatively limited space, he installed large-scale pieces, including a 10-foot sofa of his own design ("It had to be made in sections, then assembled once it arrived") and a wide burnished-metal low table. To complete the principal seating area, he designed three generously proportioned sleigh chairs (you have to fight the feeling that you're falling backward before settling into the comfort of this elegant seat) and added a 19th-century French wing chair.

Montoya also made another unlikely choice—to paint the entrance hall and part of the main room black, framing the sofa with black wood-

"I wanted to do something different," designer Juan Montoya (above right) says of his Manhattan apartment. "So I sold everything from my other apartment at auction." LEFT: *Torso*, a cast-iron sculpture by Xavier Mascaró; is in the entrance hall; the living area is beyond.

Text by Jean Strouse
Photography by Billy Cunningham



shelves gives a Déco tone to this intimate space, as do Jules Leleu plates and salt and pepper shakers by Tony Duquette.

A bank of windows facing east and south at the far end of the main room, opposite the entrance, required special treatment: Montoya installed a track for draperies that curves around a broad structural column he painted to look like parchment. The draperies' soft vertical folds complement the lateral ribs of the bookshelves, and squares of faux parchment line the adjacent southern wall—artfully unifying the colors and textures of the space.

On one side of the column,

BELOW: The main room, dominated by a Manolo Valdes painting, serves as a living area, dining area and library. OPPOSITE: "I love the corner for books and dining, where I can read, write and entertain," Montoya notes. The 1959 bronze sculpture is by Jean Gabriel Chauvin.

"I'm in a world of experimentation here," says Montoya, who transformed the former office space with a bold black-and-white palette and overscale furnishings of his own design. ABOVE: A work by David Roth hangs over a console table by Montoya. Brunschwig & Fils fabric.



and-metal screens he had found in Hudson, New York. "Black will make it claustrophobic!" protested one of his friends, who turned out to be quite wrong. Both the dark walls and the oversize pieces actually enhance the proportions of the space.

Adding to the overall chiaroscuro effect, Montoya stained the teak floors a dark shade, painted the ceiling white and created a sleek black-and-white library/dining area in the southwest corner of the main room. He designed the rubbed-oak dining table and white-piqué-slipcovered chairs. The ribbed facing of his floor-to-ceiling lacquered-wood-and-parchment book-


LA VISION DE UN ANTICUARIO
NEVELSON'S WORLD
ROSS BLECKNER
NORMANDIE QUEEN OF THE SEAS
BATIMENTS & JARDINS
CASA VENEZOLANA
MARRAKECH
ROTHKO
CENTURY



In the bedroom, Montoya upholstered a wall in outdoor fabric, then hammered in a border of nails "to frame and extend the bed." The pair of lacquered-wood-and-parchment chests are his own design, as is the headboard. The 1963 circle sculpture is by Bruno Romeda. Stark carpet.

where the bank of windows curves, the designer added interest to what might otherwise have been dead space. "I couldn't fit a sofa or any other seating there," he comments, "so I placed a round pedestal table in the corner to create a focal point—it directs your eye to a display of some of my favorite objects," among them a 19th-century clay tower and a pair of Venetian masks. The jolt of color (electric blue) in the room comes from the Manolo Valdes oil-on-burlap painting, *Fishbowl 13*.

The ripple-fold draperies continue in the bedroom, where varieties of white vanquish all but decorative touches of black. Montoya used faux-parchment squares on much of the wall space here as well. "I have a real affinity for parchment," he notes. "It's always warm, clean, very 'today' —even though Jean-Michel Frank used it in the 1920s." He designed tall ribbed armoires and bedside chests of drawers made of real parchment and white-lacquered wood with Art Déco bronze handles. A lacquered Chinese-style cabinet, facing the bed and housing a high-tech entertainment center, offers the eye a single splash of red.

Behind the bed, Montoya upholstered the wall with an outdoor fabric, "for a change of texture," he explains, "and also because it's practical—I can wash it." He waits a beat for dramatic effect. "Will I

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"I have an affinity for parchment. It's very 'today'—even though Jean-Michel Frank used it in the 1920s."



Roger Thomas

THE BELLAGIO'S DESIGNER GOES MODERN IN LAS VEGAS



Architecture by Mark Mack
Landscape Design by Bruce Anderson
Text by Nancy Collins
Photography by John Edward Linden



The reason I built this house was because I had divorced and come out as a gay man," interior designer Roger Thomas cheerfully admits, explaining the impetus behind the spectacularly modern Las Vegas pad that he dreamed up with architect Mark Mack. "While we were building, we talked a lot about interior colors, and one day Mark called and said, 'What do you think about an all-lavender interior?' I said, 'Mark, I don't know if I'm *that* gay.'" He laughs. "'But if you want an all-lavender interior, I'm game. I can work with anything.'"

Indeed. As the executive vice president of Wynn Design and Development, Thomas, in a place where excess is the norm, has created some of Las Vegas's most tastefully showy interiors—landmark casinos like Treasure Island, The Mirage (see *Architectural Digest*, September 1992) and Bellagio, whose ornate interiors he likes to call "bigger than life." When it came to his own new life, however, Thomas was looking for the diametric opposite—"the complete cohesion of spatial architecture" he discovered when he stayed with Reno friends Peter and Turkey Stremmel (see *Architectural Digest*, December 1995). "I walked in that house and couldn't find a misalignment or a collision of angles or surfaces. Everything was beautifully married. I said, 'I have to live this way.'"

So he called up Mack, whose work renders Thomas rhapsodic. "Mark's spaces are exciting, because his sense of scale is charged with so much energy, economy and perfection of detail," he explains. "In such spare structures every detail counts, because nothing covers up any of the edges. Everything is brutally honest." He pauses. "And our personalities meshed immediately. I told him, 'We're both designers, which is one too many.

ABOVE LEFT: For his own house in Las Vegas, Roger Thomas—who designed the rooms at Treasure Island and Bellagio—worked with Los Angeles architect Mark Mack to create a modernist aesthetic. Local landscape designer Bruce Anderson added drought-resistant plants.

"The design is directed inward, for privacy," says Thomas (opposite, in the walled courtyard). ABOVE: Asian sculptures—most depicting bodhisattvas—adorn a Jean-Michel Frank–designed credenza in the gallery, which leads to the living/dining area. The painting is by David Kessler.

The architect presented a floor plan and "exquisite watercolor renderings" of a 5,000-square-foot structure that "looks like twice but lives like half its size."



The Death of Polyphemus by James Morphesis is a focal point of the gallery. Central to the house's character is the interior courtyard, at left. The library is at right. "Light floods in from the courtyard and bathes the colorful Venetian stucco walls and the art," notes Thomas.



This is your project—though, as a client, I'm going to be very specific about the input.'"

Toward that end, Thomas drew up a "written program," laying out what he had in mind: a courtyard house, unable to be seen from the street and vice versa, with public and private wings joined at an entrance, which would include a library. There were also to be thick walls, 12-foot ceilings, the sounds of water throughout (preferably reflective water, contained in dark vessels), no other views of architecture available from any window, and lots of natural light—"I wanted to be able to use the rooms all day without turning on lights. And though there'd be bedrooms for myself and my son, no guest room. At the time, I had signing privileges for 8,000 guest rooms, so why would I need that?"

Two months later Mack presented a floor plan and "exquisite watercolor renderings" of a 5,000-square-foot structure that "looks like twice but lives like half" its size, with a walled courtyard glimmering in primary colors—brilliant yellow, blue and red (a color scheme subtly continued inside with the rust-red corridors, the pale yellows and the periwinkle blues of the rooms).

ABOVE: Among the artworks Thomas displays in the open living/dining area are an acrylic-on-canvas portrait Andy Warhol did of him in 1980 and a Donald Judd piece over the fireplace. The Roman marble torso, dating to the 1st century, is from Sotheby's. Glant sofa cotton.

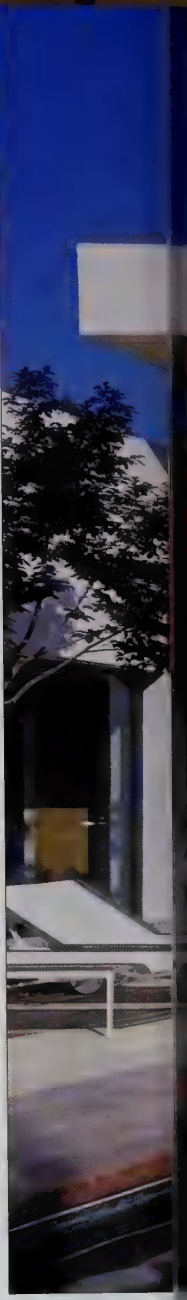
BELOW: In the library, Mack made a special recess for Thomas's 18th-century Moroccan ceiling fragment. *Sweet Memory*, 2001, by Tim Bavington hangs at left; a 1982 black-and-white portrait of Thomas by Robert Mapplethorpe is at right. Clarence House Roman shade fabric.



"Roger didn't need a conventional house," says Mack. "But he wanted privacy and a big room for entertaining friends." Consulting with the architect of record, Las Vegas–based Eric Strain, Mack planned the U-shaped residence around the courtyard, adding a large main living area "to serve both formal and casual functions."

Thrilled with the realization of his ideas, Thomas thrived on the mutually respectful collaboration that happens between two consummate professionals. Though Thomas brought his own favorite tricks to the table, it was Mack who always got final cut—as in the surfaces for the kitchen and



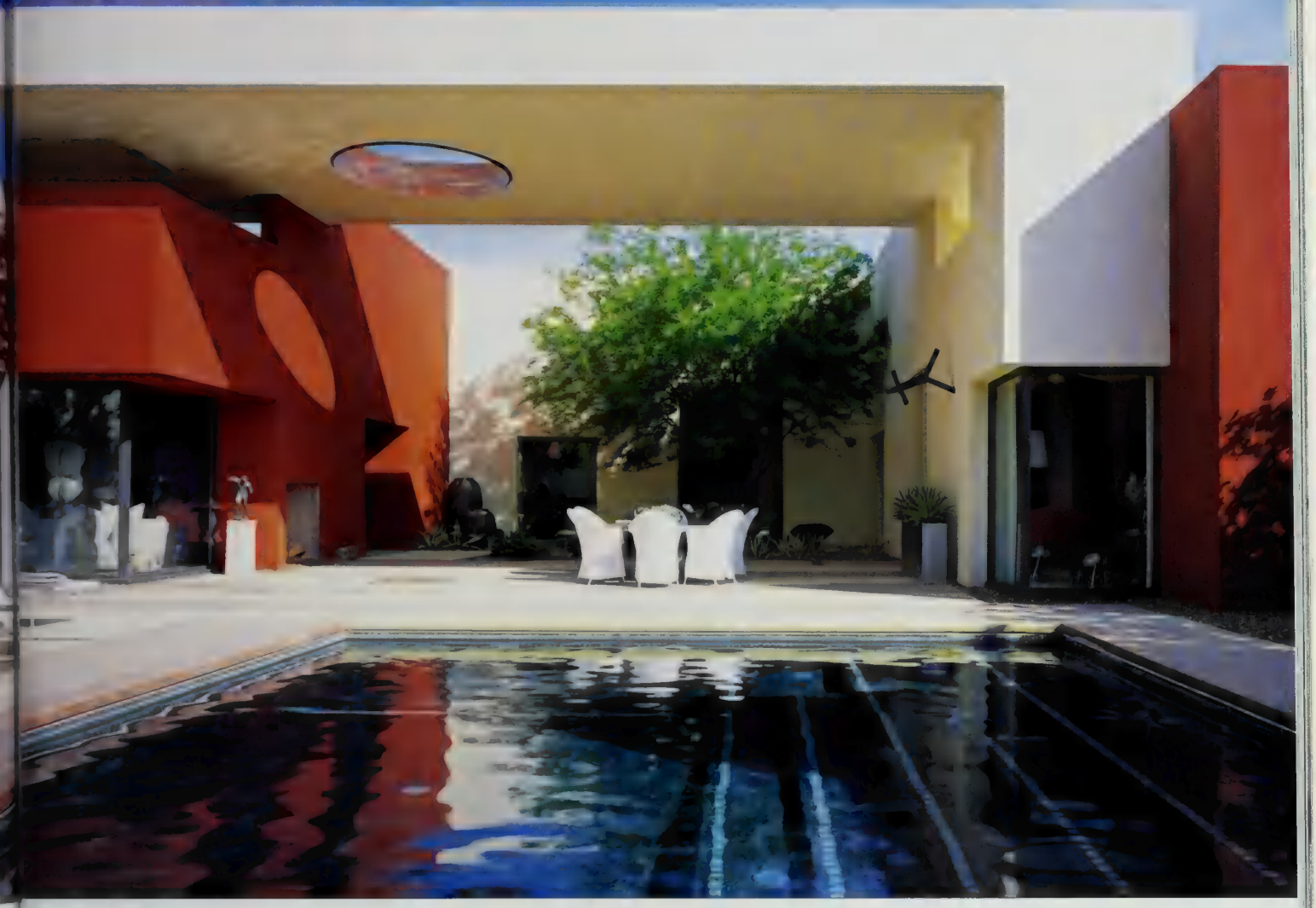


"Being in the business of decorating those casinos, Roger needed a more reduced, simple approach for his home," says Mack. ABOVE: The architect devised a floating roof to shade the courtyard. "The oculus acts as a sundial, tracking the desert sun across the walls," says Thomas.

RIGHT: *Purple Curve*, a 2000 lithograph by Ellsworth Kelly, rests on a 1930s French mahogany desk in the master bedroom. The armchair, which Thomas covered in blue leather, is 18th-century Venetian. Glant cottons on headboard and chair in foreground. Schumacher rug.



"I absolutely adore it," says Thomas. "Living in this house is like living on vacation because it's so different from the projects I do."



baths. "I'd collected a packet of materials I liked, including the white concrete with abalone shell in the bathroom," Thomas says, "but I let Mark have first choice." In the kitchen, he adds, Mack eschewed his signature concrete tops in favor of granite, "choosing from four or five samples that I loved."

Taking from his experience with "my past houses, which had living rooms, dining rooms and family rooms that nobody used—I'd have catered dinners and end up sitting in the living room by myself with friends in the kitchen"—Thomas decided that "this time I'm furnishing the kitchen. After all, that's where all the good stuff —preparation, good smells—happens. But since I usually serve buffet, let's put a pantry behind the kitchen so the good stuff stays in the kitchen, while the bad goes to the pantry."

The master suite is similarly geared not only for beauty but comfort, starting with the woven-abaca-fiber rug. "Unlike sisal, which can be prickly to the feet, this, being so thick, has a very soft, cushy feel," says Thomas. Equally and evocatively comforting are the room's tame yellow hues and the surprise of its single deep-rouge wall—"the color of barns in kids' textbooks from when I was growing up, further enriched by the Venetian stucco, which always adds depth."

Abutting the bed is an imposingly beautiful mahogany desk—part night table—whose saber legs caught the designer's eye. "At home, the only thing I use desks for is writing notes, so I like having part of the boudoir experience be literary," he says. "A lot of great notes were written in men's and women's bedrooms. It's a romantic image that really speaks to me."

In fact, when it came to all his furnishings, it had to be love at first sight. "All the pieces included had to be a love affair," he says. "Because

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A view across the pool to one end of the courtyard, which intersects the public and private spaces. At right is an angular sculpture by Joel Shapiro. The bronze on the pedestal is from Niermann Weeks. "The courtyard is one of the most used 'rooms' of the house," says Thomas.





Panchoran, designer Linda Garland's estate in Ubud, on Bali, proved so popular with her guests that she turned it into a hotel. RIGHT: The Main House is made of recycled ironwood and natural materials from her farm. "As I bring in a crop, I add another wing, and it grows," she says.

LEFT: The Waterfall House "is often used by those needing total privacy during a creative process," she explains. "Sometimes it's a little reading area, other times a single bedroom or a yoga space. We have lots of furniture we move around according to people's needs."

HOTELS

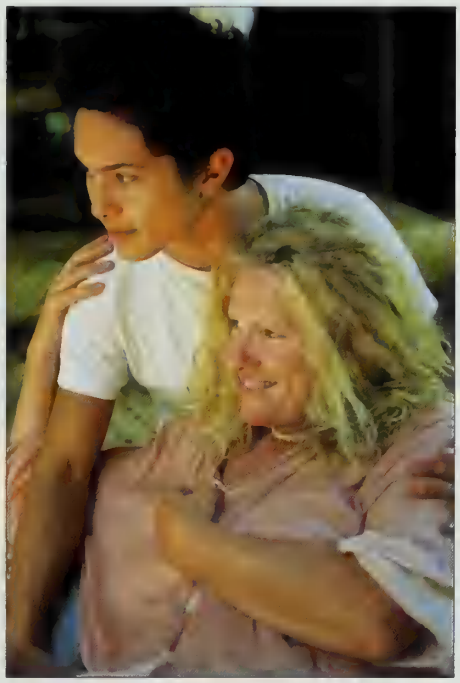
The Quiet Life at Panchoran

LINDA GARLAND'S BALI ESTATE GOES FROM HOME TO HOTEL, WITH AN EMPHASIS ON THE LEISURELY

After decades spent creating tropical retreats around the world, Linda Garland informed clients that her designing days were over. She settled into a 25-acre property, acquired 30 years ago, along a river gorge deep in the island of Bali, and plunged into environmentalism, quickly becoming a renowned expert on bamboo. Stands of Indonesia's entire genetic stock of bamboo—some 200 species in all—grow on her estate. "I wanted to promote the use of bamboo as an alternative to wood in decoration and architecture," explains Garland, who is distraught at the global devastation of rain forests.

But Garland's seclusion did not last long. This charismatic woman had made too many friendships over a lifetime that spanned a childhood of shabby gentility in her native Ireland, employment at a leading London art gallery and a career designing vacation homes in the Caribbean and South Pacific for superstar entertainers and other high-profile clients. Acquaintances, who had put Bali at the top of their travel wish list, gladly accepted her invitations to drop by her estate, called Panchoran, meaning "water spring" in Balinese (see *Architectural Digest*, March 1994).

Pretty soon Garland's *bale*—a thatch-roofed open-sided



"My love affair with this land was influenced by the abundance of water," says Garland (above, with son Karim Rabik). The river draws herons, and "monitor lizards bathe in the waterfall. No creature had to move during building." FOLLOWING PAGES: The Long House's deck.

Architectural, Interior and Landscape Design by Linda Garland
Text by Jonathan Kandell.
Photography by Tim Street-Porter





Panchoran is designed above all to draw people outdoors. From the windows of the guesthouses perched on stilts along the river's edge, visitors can pick a plump papaya off its tree.


"People always tried to speed me up,
but it takes time to really know the land,
its plants and wildlife," Garland says.



LEFT: The designer's own textiles and furniture fill a bedroom in the Long House. The sliding glass walls "catch the cross breezes, and it has terraces and niches for every mood throughout the day," she says. Her intention was to evoke "the feeling of being in a grass A-frame barn."

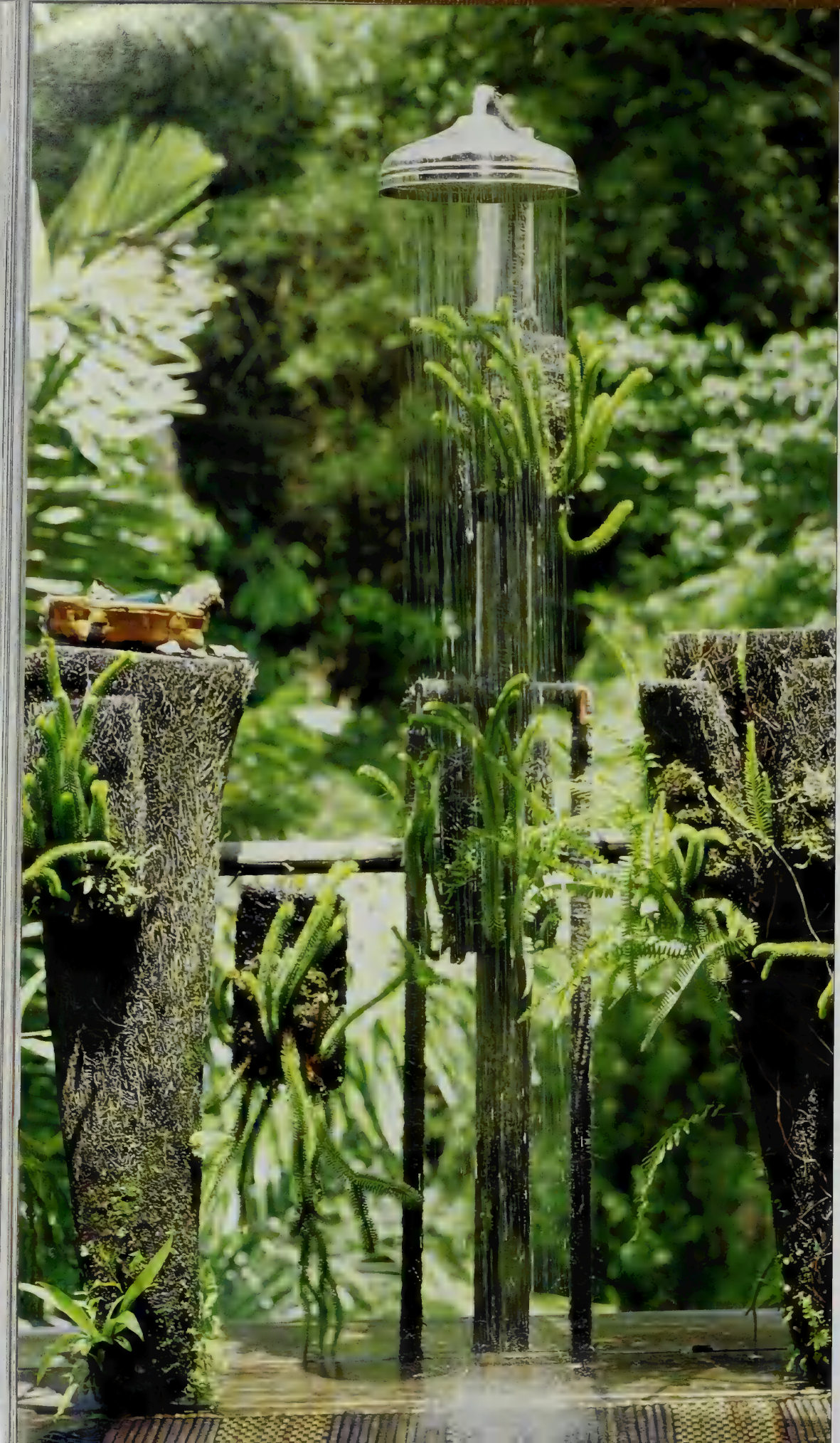


ABOVE: The Pergola is shaded by thunbergia. It is set by the woods, "where we house the gene pool of Indonesia's 200 different bamboos," Garland comments. "It has become a mature jungle, full of birds that gravitate to the cool atmosphere in the forest."

pavilion—proved inadequate to shelter all the visitors. To accommodate the overflow, she restored four cottages left over from the estate's farm days. And the idea of a hotel took hold. "It seemed a natural progression," says Garland. Even so, she spent a dozen years conceiving the broad outlines and tiny details that would transform Panchoran into a resort that embodied her notions of leisure, ecology and culture. "People always tried to speed me up, but it takes time to really know the land, its plants and wildlife," says Garland. Most visitors would agree that the wait was worthwhile.

The best moment to arrive at Panchoran for the first time is at dusk. Shadows lend mystery to the carved façades of Hindu temples along the main street leading through Ubud, Bali's thriving cultural capital. Lights flickering in windows of studios and homes offer up a lantern slide show of Balinese sculptors, painters and weavers at work. Panchoran itself lies at the end of a narrow, winding road, hidden behind a towering barrier of trees.

At nightfall oil lamps made of coconuts harvested from the estate's own groves lead the way to the *bale*. Thatch seems to drip off the sharply pitched roof and eaves of the big house. On the 2,500-square-foot deck, under a dome of stars, Garland leans back into a planter's chair (made of bamboo, naturally), sips an icy mint



LEFT: At the Waterfall House, showering is an alfresco experience. "The size of the shower and the quality of the spring water make you want to have six showers a day," Garland muses. The verdant space is surrounded by the black trunks of tree ferns as well as by sago palms.

tea and expounds her quirky approach to architecture.

She first staked out the parameters of the *bale* with bamboo poles, getting a sense of the proportions and altering them as she saw fit. "I used no blueprints," says Garland. "I just stood back and waved my arms and told the workers to move a little here, then over there until they got it just right. I would drive a real architect crazy." Besides the aesthetic effects, her criteria were the need for natural ventilation, rainwater runoff, just enough sunlight and the preservation of as many trees as possible on the *bale*'s periphery.

She also designed all the furniture, using bamboo for the frames. Outdoor chairs—large enough to make any adult feel like a child—are upholstered with parachute fabric because it is durable and weather-resistant yet silky soft; they were made by the same man who fixes her bicycles. "The Balinese are Renaissance people," says Garland. "A mechanic can double as artist."

In all of Panchoran's buildings, Garland strove for what she half-jokingly calls "beachcomber" décor. She recycled

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OPPOSITE: The unusual Bridge House straddles the river, and a "giant baby cradle" is suspended from it. According to Garland, this retreat is difficult to leave. "It's like adult kindergarten. Deep in the gully, the river is gentle and quiet, and the air is always cool and breezy."





Retro-Modern

"The material is so fresh that a lamp dated 1950 looks as if it could've been made yesterday," says Robert Bray.



From their original shop, which opened in 1978, Arthur and Bronnie Hindin became New York's premier dealers in modernist lighting," says **Robert Bray**. The Hindins started at 30 East 10th Street in Greenwich Village and, after several moves, have come home to 28 East 10th Street with the latest incarnation of **Retro-Modern**. Among the high-style pieces they show are the iconic Triennale, made by Arredoluce in 1948 (left), a pair of 1930s Martinuzzi pineapple lamps (above), shagreen lamps by Karl Springer and a glowing red Murano glass lamp designed by Flavio Poli in the late '30s.

Retro-Modern:
20th Century Lighting
28 E. 10th St.
New York, NY 10003
212-674-0530



Walls of Tradition

It's always a treat for **Donna Livingston** to use **de Gournay**. "It takes a special house," she says, to set off the "elegant and timeless" hand-painted wallpapers, fabrics and porcelain that the company offers. The London firm, which focuses on reproductions of 18th-century chinoiserie (*Abbotsford*, left) and 19th-century French designs, can also make custom materials.

de Gournay Ltd., 112 Old Church St., London SW3 6EP
44-207-823-7316; www.degournay.com

Philadelphia Purveyors



When **Mario Buatta** is looking for an antique American fireplace mantel (below), chances are he'll give **Francis J. Purcell** a call. "It's what we're known for," says Purcell, who keeps over 150 period mantels in stock. He also sells antique furniture from his four-story Philadelphia shop (left).

Francis J. Purcell, Inc.
251 N. Third St.
Philadelphia, PA 19106-1209
215-574-0700
www.francisjpurcell.com



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Scott Snyder

CLASSICAL OVERTONES FOR THE DESIGNER'S PALM BEACH HOUSE

Text by Steven M. L. Aronson
Photography by Kim Sargent



"My objective was to successfully combine a private residence and a working office," interior designer Scott Snyder (below) says of his historic house in Palm Beach, Florida. LEFT: The Mediterranean Revival structure was built by architect Marion Sims Wyeth in 1925.



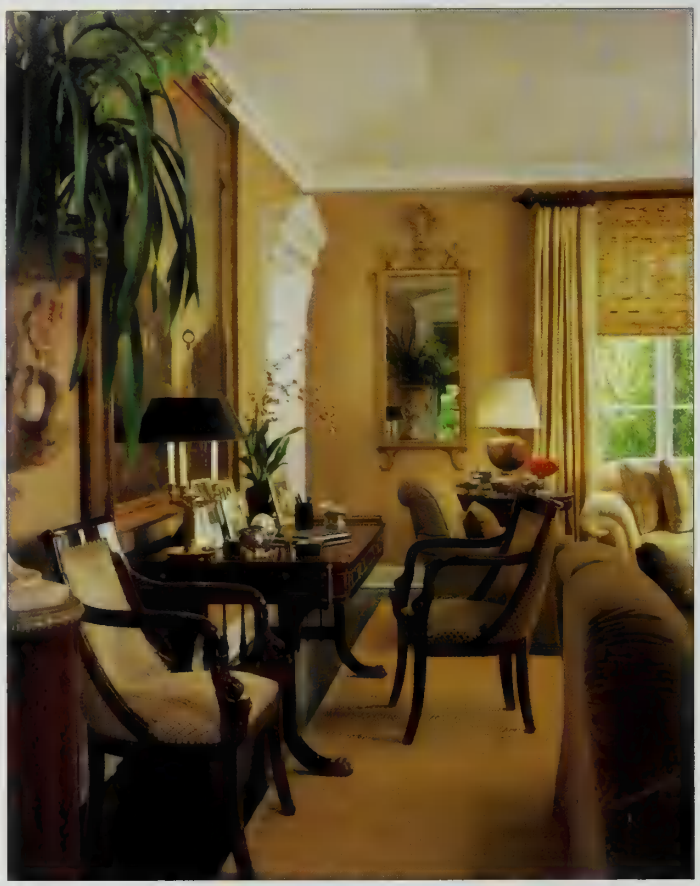
Two years ago I had a house on the Intracoastal Waterway, a true Palm Beach shingled cottage with a cypress-paneled living room —I mean, who could ask for more?" Scott Snyder asks rhetorically. "But then," he goes on, "the place that I'd wanted forever came back on the market." This latest house of his heart's desire would prove irresistible on a number of fronts. Thanks to its schizophrenic zoning (commercial on the first floor, residential on the second), it afforded the designer a unique opportunity to merge his office and his residence under a single terra-cotta, Mediterranean Revival roof. Also, the building enjoyed a prime location, between Worth Avenue and The Breakers: a landmarked cul-de-sac with a large, luxuriant municipal garden. And last but hardly least, it boasted an impeccable professional pedigree.

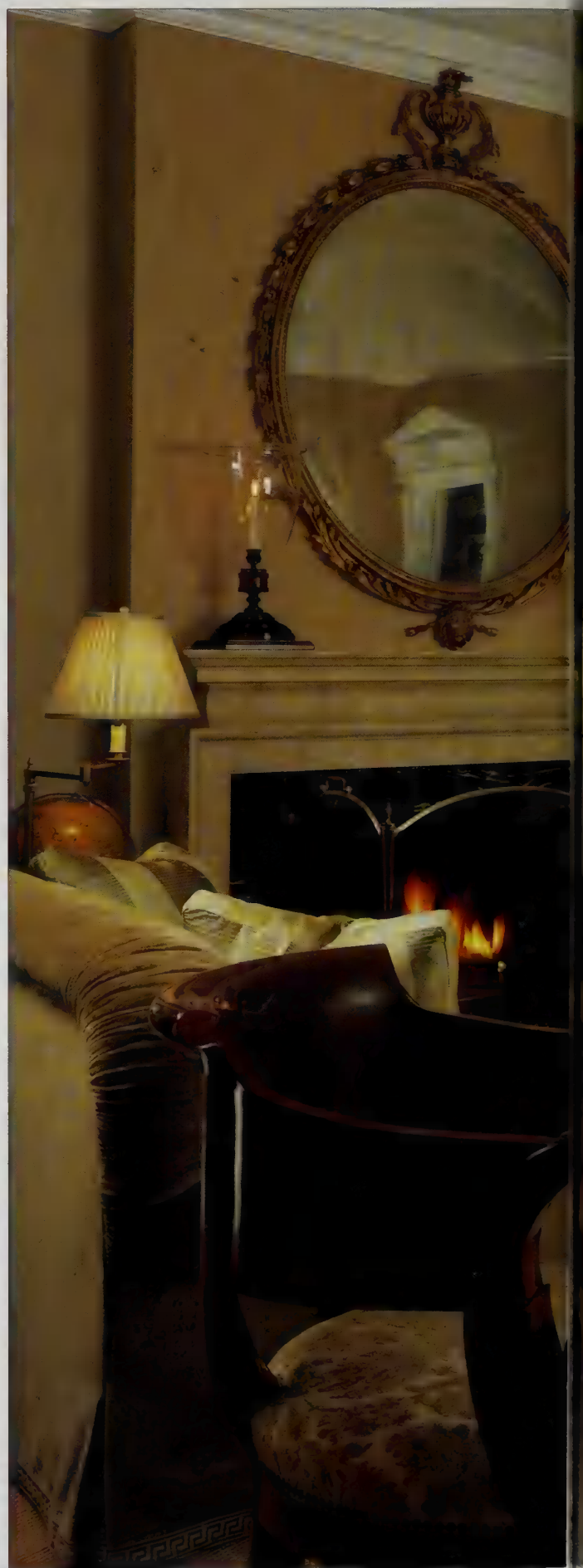
Marion Sims Wyeth, an architect adept in the Gilded Age–Palm Beach aesthetic pi-

OPPOSITE: Faux-limestone walls and a stained-oak floor frame the hexagonal entrance hall, situated in the turret. English pedestals topped with ferns are paired with a Regency-style table that Snyder designed for his Scott Snyder Collection. On it rest models of Corinthian columns.


PICASSO

BELOW: A 19th-century English mirror is in the living room, where Snyder combined silk and bamboo for window treatments. At left is one of the Italian paintings he has hung about the space. Old World Weavers drapery, armchair and sofa fabrics. Carpet from Stark.





oneered by Addison Mizner, built the house in 1925; deciding to make full use of its usefulness, he established his office on the ground floor and his living quarters above. Another signature Palm Beach architect, John Volk, eventually bought the place from Wyeth, and he for his part enclosed the loggias, increasing the interior square footage, and made an enchanting courtyard garden mixing brick pavers and exuberant tropical vegetation.

Volk himself never occupied the house; rather, he leased it, starting in 1965, to decorator Polly Jessup, who went and did a Wyeth, so to speak—she set up shop on the first floor and lived (right up until she died, in the late 1980s) on the second. "She was a real grande dame, white-haired, perfectly groomed, and she drove a chocolate-brown Dodge that her houseman washed every day," Snyder recalls. "But more to the point, she was the Sister Parish of Palm Beach. There's a huge range of interiors here now, but there didn't used to be, because Mrs. Jessup did most of them—and they were all very painted, very printed, very chintzed and very trompe l'oeiled."

Last year Snyder did a Jessup *and* a Wyeth, in effect —relocating his Palm Beach office to the building's 4,000-square-foot first floor and making the 4,000 square feet overhead his nest. Which then remained to be feathered. "I have great diversity—I can do everything from Venetian style to 'barefoot liv-



"One of my greatest influences was the late Mark Hampton," remarks Snyder, who added such classical elements as a 19th-century alabaster model of the Borghese Vase to the living room. White molding and a pediment over the door to the loggia create architectural interest.

ing,'" he remarks, "so you have to remember that what I've done here is just my personal taste—but then, this *is* my residence." The one thing he determined to steer clear of was the resort look. "Palm Beach is outside every window, and that's enough," he explains. "I didn't need to carry it inside."

Many of the pieces he used came out of the Scott Snyder Collection. "We all love antiques—they validate a room—but you can't always find the right one when you need it," he insists. "I found the finest furniture maker—they're in Buenos Aires and they manufacture only for me, and every piece they make is such an exact copy that even people presumably in the know can't tell. I fooled one of the top dealers in New York with my '18th-century' dining room sideboard, and the first thing she did when I clued her in was order one for herself. An important *antiquaire* from Paris was just through here, too, and, 'Oooh la la!'"

The high-ceilinged hexagonal entrance hall takes up the house's turret. Snyder painted its cypress ceiling white, in contrast to the coffee-brown-stained oak floor, and rusticated the walls so they would look like limestone. He used two English pedestals plumed with Boston ferns to point up the verticality of the space—an effect enhanced by the models of Corinthian columns that he arranged on the round mahogany Regency-style center table.

The designer turned the original dining room into a library and painted it the color of—as it happens—Polly

The loggia, which Snyder uses as a dining area, was enclosed years ago by a previous owner, noted Palm Beach architect John Volk. Part of a set of circa 1770 engravings of Etruscan urns by Giuseppe Casini is arranged against the glazed walls. Lee Jofa chair fabric. Stark carpet.

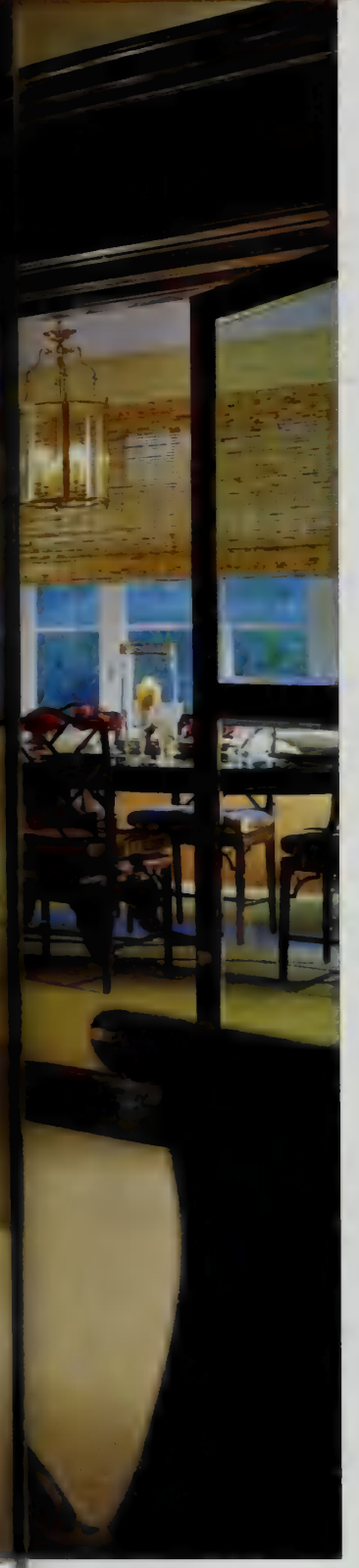




Snyder transformed the house's original high-ceilinged formal dining room into an inviting library with walls painted a rich chocolate. *Tradewinds*, an oil by Ralph Turturro, is from the artist's *Montauk* series. Old World Weavers sofa and lounge chair fabrics.

Jessup's old chocolate-brown Dodge. Feeling that the room needed the punch of a contemporary painting, he went in search of one and ended up in a most unlikely place: "I was in New York, walking around SoHo, and I saw it at a street vendor's and walked right on—but something pulled me back, and whenever that happens you have to say to yourself either, 'No, I've misread it,' or, 'Yes, I really want it.' It's supposed to be a Hamptons sunset, and everyone just assumes it's at least a Rothko."

Behind the library is the 22-foot-square living room, all caramel, cream and taupe. There's a wood-burning fireplace there, and a backgammon table that's "a wonderful place for dinner for two." As he contemplates the room in its totemic totality, the designer frames an interesting question, "Did I copy Bill Blass or Mica Ertegun?"—then answers it himself with: "Neither. My mentor in interior design was Mark Hampton—he always got it right." Here



"Palm Beach is outside every window, and that's enough. I didn't need to carry it inside."



Snyder did, too. Witness the practiced classicism implicit in his incorporation of Italian oil paintings, alabaster urns, staircase models and architectural prints of column fragments. But he let the window coverings have it both ways—the draperies are luxuriously silk and the shades a toned-down tortoise bamboo.

If two of the living room's four sets of French doors open onto an embowered balcony (picture salmon bougainvillea and salmon hibiscus standards), the other two open into the long north-south Volk-enclosed loggia, which Snyder divided into two parts by means of a three-tiered mahogany étagère ("It offers the *gesture* of separation"). He commandeered part of the space for a dining area, and "because, in every place I do, I try to have one room look fantastical, I made it like a folly—and I chose to do it Etruscan, with glazed terra-cotta walls with stenciled Greek-key borders." A collection of 18th-

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ABOVE: The master bedroom is simple and light in feeling. *Freight Boats* by Wade Ray hangs above an Adamesque mahogany chest of drawers, another one of Snyder's designs. The 19th-century English chair, from Florian Papp, is covered in a Brunschwig & Fils fabric.


HIMALAYAS





LEFT: Architect Steven Ehrlich and his wife, Nancy Griffin, sit on a glass-and-steel tension bridge that spans the living area in their Venice, California, residence. Ehrlich designed the house, sited on a long, narrow corner lot, to maximize volume, light and privacy.

FAR LEFT: A window wall in the living area slides open, exposing the space to the garden and to the sculptural trunks of an Aleppo pine tree. Near a Woods Davy painting in the bookshelf are two Boomerang chairs by Richard Neutra; the 2004 diptych on the wall is by Ed Moses.

Steven Ehrlich

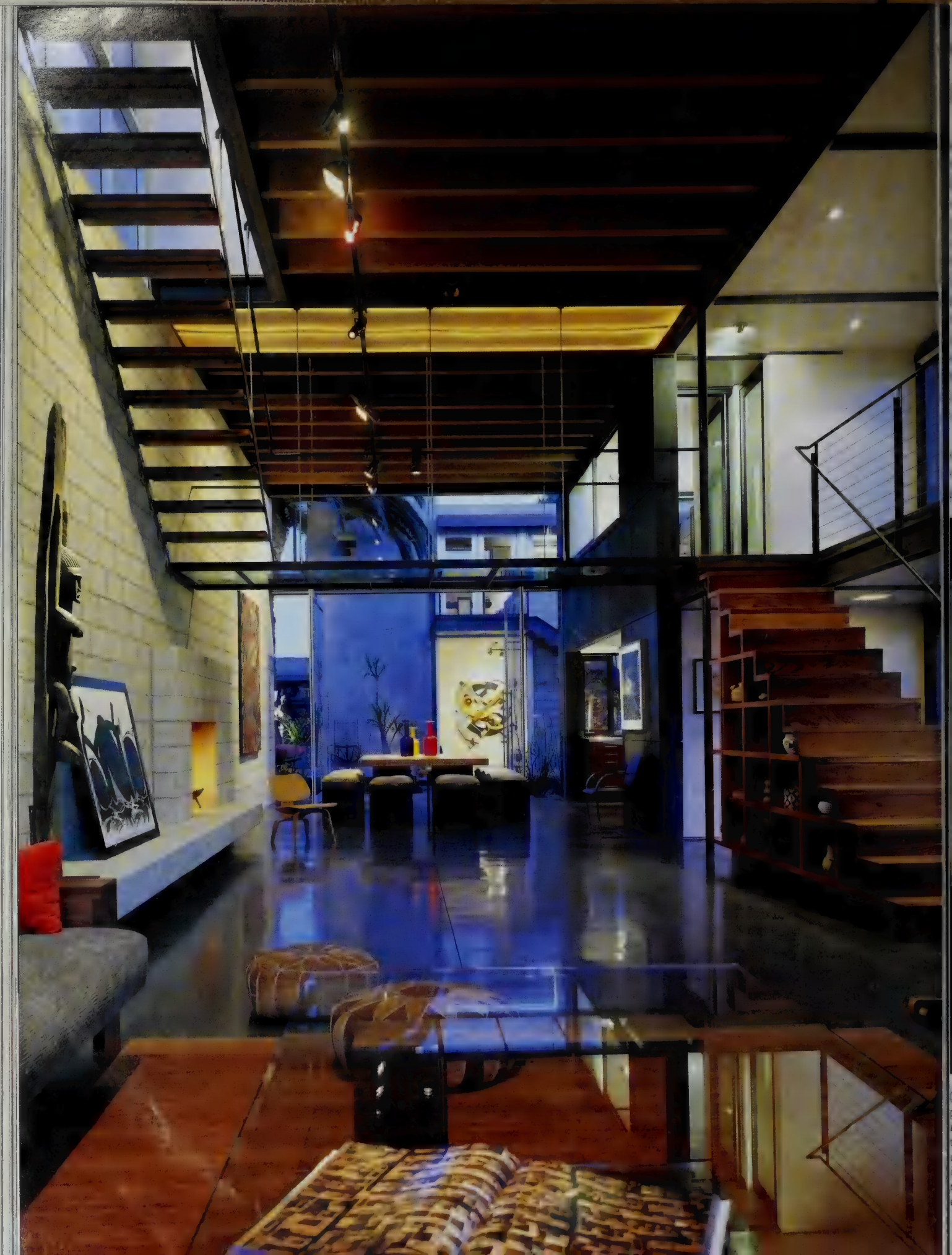
EXPLORING PRIVACY AND COMMUNITY AT HOME IN VENICE BEACH

Text by Peter Haldeman/Photography by Erhard Pfeiffer

"This house is very much about transformation." With that, Steven Ehrlich slides a pair of 16-foot glass doors into a wall of his residence in Venice, California, and a statuesque Aleppo pine turns into a piece of living room sculpture. The architect crosses the space to open another pair of sliders: A fountain splashing into the lap pool just outside fills the living area with the sound of water. Above the pool, a steel framework supports orange and yellow fabric shades that glide up, down and sideways to enlarge the metamorphic possibilities. "This is one of my favorite spots," Ehrlich confides. "I'll turn on the spa, maybe have a glass of wine, and I'll just kind of create this tent with the shades. I'll feel like I'm transported to another place." Even without the wine and the bubbling water, the effect isn't half bad.

The haven Ehrlich has created for himself descends from a whole line of indoor-outdoor California architecture spawned by Rudolph Schindler and Richard Neutra. But it has more personal origins as well. Raised in Radburn, New Jersey, America's first planned community, Ehrlich spent six years working in Morocco and Nigeria after architecture school. "Because of living in Africa," he says, "I have a strong affinity for courtyard housing, for housing close to the ground and for being part of a community." His interest in community has informed public projects ranging from libraries to recreation centers; the architect's light-on-the-land sensibility distinguishes his residential commissions, whether beach lofts or canyon aeries.

A few years ago Ehrlich met Nancy Griffin, a writer who is now his second



"I'm fascinated with counterpointing a kind of primal, elemental feeling against a light, futuristic, technical experience."

wife. At the time, Griffin was living in a bungalow in Venice, where Ehrlich had first put down roots after returning to this country from Africa. He rediscovered the area's edgy vitality and sense of community and spent a year looking for a property on which to build a house for himself, Griffin and his three daughters, who are grown but visit frequently. Ehrlich settled on a narrow but relatively generous corner lot in a dense neighborhood of bungalows. He produces some sketches showing pairings of geometric forms: "I knew it would ultimately be two buildings with a courtyard in the middle," he explains.

In addition to breaking up the double-story residence into two volumes (the smaller structure contains a studio and guest quarters), the architect mitigated its scale by building around the site's three mature trees and by designing it in layers. "It was important to scale the house back from the street," says Ehrlich. "This is a neighborhood that's in transition from smaller single-story homes." The outermost layer would be the wall running along the sidewalk, an enclosure that alternates the textures of concrete masonry, translucent glass and Trex (a compound of recycled plastic bags and sawdust usually used for decking). The next stratum is the seven-legged steel frame that projects from the house to suspend the sunshades. A wide band of steel wraps around the house's inner sheath of Trex siding, which itself is layered at the top.

One enters through a gate of Trex and walks past the pool to the front door, which is canopied by a seven-and-a-half-foot-high balcony. After that compressed entrance, the main living space, with its double-height ceilings and three walls of glass, may give some visitors the impression that they've walked right back outside. Living, dining and reading areas seamlessly flow together as well as outward—to the pine-shaded garden on one side, the lap pool on another and the courtyard on a third. The fourth side is a long wall clad in concrete masonry—a material, like the laminated glass of the doors and the steel on some of the walls, that "extrudes" outside.

Walnut *tansu* stairs built by Ehrlich's son-in-law, David Albert, lead to the mezzanine level. There, a pair of "sleep-

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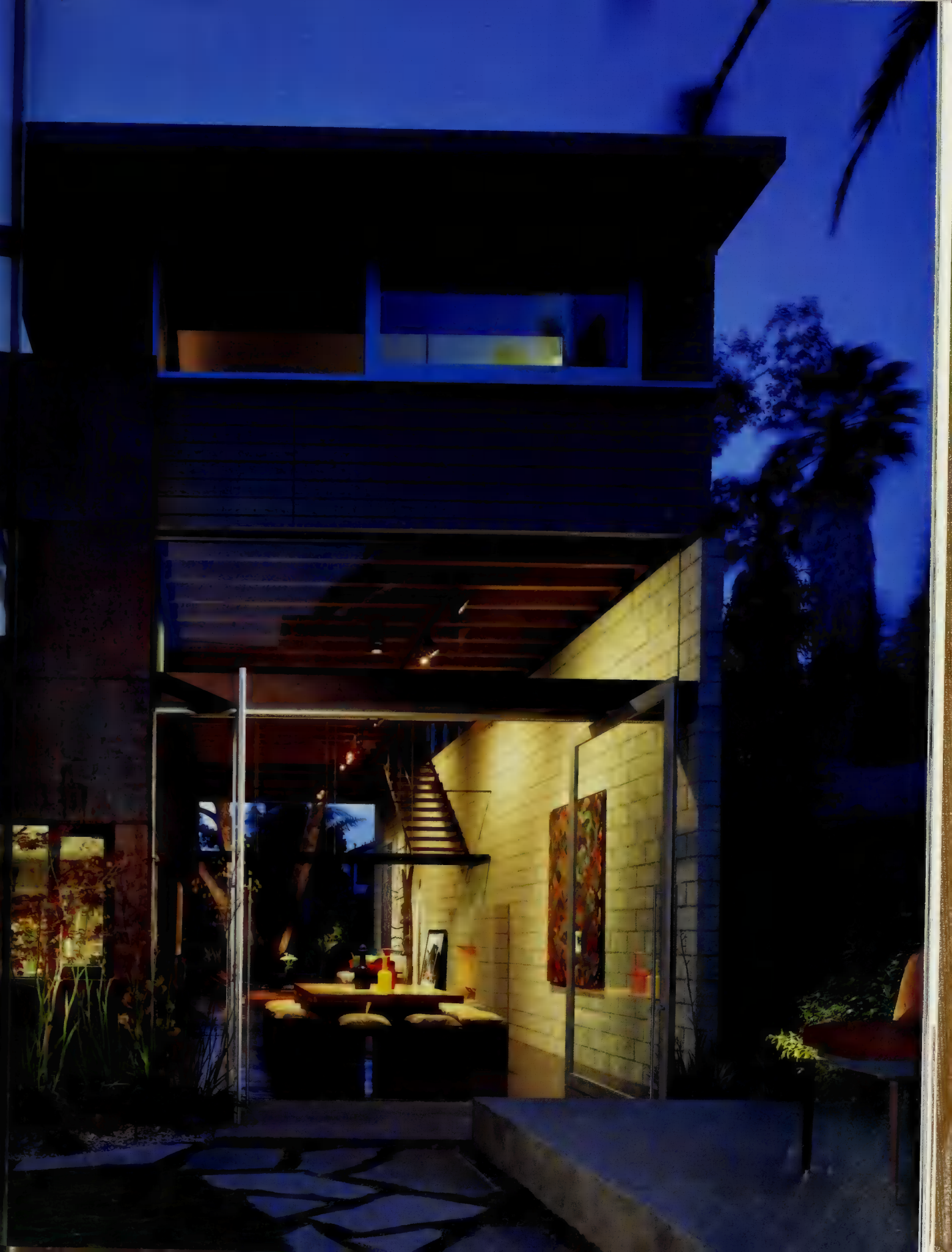


OPPOSITE: A fireplace and the suspended bridge separate the living and dining areas. Ehrlich points out the space's "circulation system—up the *tansu* stair, across the floating bridge and up the floating walnut stair." Beyond are the courtyard and the architect's studio.

"I delayed every decision until the last minute and designed as I went," says Ehrlich. "It allowed me to absorb the place and figure out things as they evolved." ABOVE: The master bedroom and balcony. Guest rooms are in the separate structure, right, that also houses the studio.



Patinated-steel panels sheathe the house; rustproof, waxed steel was used on some interior surfaces, including a freestanding wall in the living area. RIGHT: As seen from the courtyard, in the dining area, a 1987 work by Ed Moses hangs on the masonry wall—"the structural and primal element anchoring the building on the east," Ehrlich says.



Pierre Yovanovitch

AN ECLECTIC PARISIAN INTERIOR THAT STANDS UP TO THE VIEW

Text by Stephen Drucker/Photography by Marina Faust



ABOVE: French interior designer Pierre Yovanovitch's duplex overlooks one of Paris's most exclusive addresses: the Élysée Palace, once home to Mme de Pompadour and now the official residence of the French president. "The view is the highlight of the apartment," remarks Yovanovitch (right).



"It's 'salon chic'—very French and Parisian," the designer says of the space. ABOVE FAR RIGHT: Beyond the pair of Henri Jacob chairs in the living room are a console table by Jean Royère and Gilbert Poillerat, a work on paper by Mark Francis and a sculpture by Guy Lartigue.



Meet Pierre Yovanovitch. It i understandable if you hav not heard the name before This young interior de signer from Paris has been decoratin professionally for only four years, an never before has his work been seen in a American publication. Here are a fe things about him that you might like t



know right away. The name Yovanovitch is Yugoslavian and comes from his father, but his mother is French, and he is French through and through, down to the cut of his suit. His English is excellent. His sense of luxury is so refined—some would say so French—that the walls of his bedroom are upholstered in cashmere. Finally, it must be noted that he is a familiar figure to the Paris police, not for anything he has ever done but because of where he lives.

His seven-room duplex is directly opposite the Élysée Palace, the Paris residence of the president of the Republic of France. His living room is at eye level with a flapping *tricolore* that tugs at the heart. Its casement windows have a clear view of the formidable courtyard that everybody strolling the Faubourg Saint-Honoré peers into shyly. Pierre Yovanovitch is one of the first to know when Jacques Chirac is at home, and so the people who guard the president have a natural curiosity about him. Perhaps we can answer some of their questions.

Yovanovitch is drawn to great views. "When you have a great view, it usually



The previous owner had "white-washed the walls, Mykonos style," says Yovanovitch, who installed 18th-century-style architectural details: *parquet de Versailles*, found at a flea market, for the floors, and Louis XVI–style wall paneling. ABOVE: A seating area in the living room.

comes with good light, and you really don't need much else," he says. His last apartment, on the quai Voltaire, faced the Louvre and afforded an extraordinary panorama of the Seine. Upon hearing that this Saint-Honoré apartment would be available, Yovanovitch made certain he was the first person through the door. "Living on the quai Voltaire was fantastic, but many apartments in Paris have a view like that," he says. "I have the only apartment in Paris with this view."

The building dates from the 18th century and for many years housed the salon of the fashion designer Louis Feraud. The apartment comprises about 2,000 square feet on the top two floors. As is often the case with venerable Parisian apartments, there was not a wall or a floor plank worth saving, but that did not discourage the designer, who had no wish to do what he calls a reconstitution. "We're living in the 21st century," he says. "I don't want to pretend we're in the 18th. My objective was to create a chic, eclectic and masculine space with a late-18th-century base."

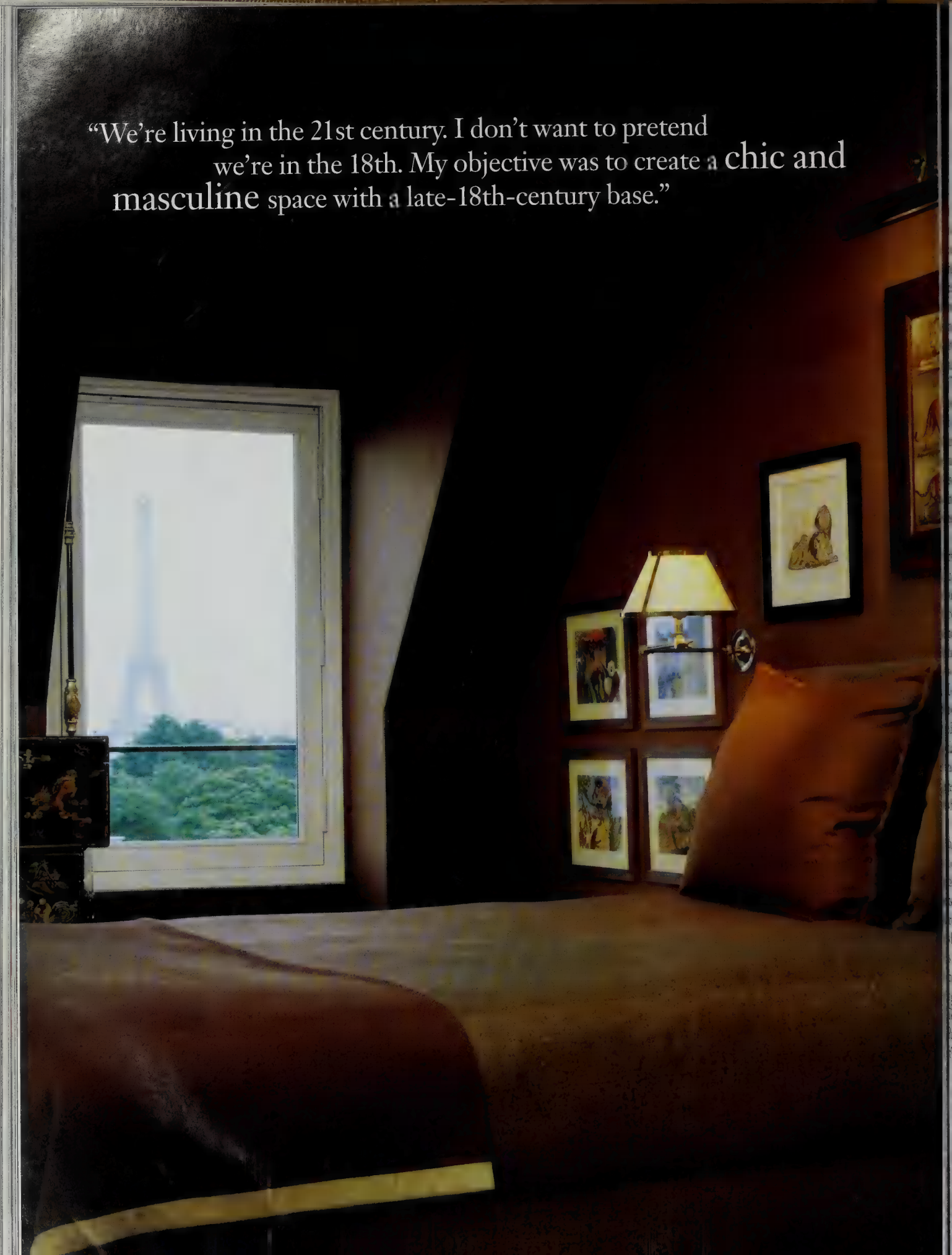
There is no shortage of 18th-century flavor, in the *parquet de Versailles* he bought at the *marché aux puces*, in the Louis XVI–style paneling he designed for the living room, in the Louis XV chest of drawers by Pierre Garnier he inherited from his mother's family; and at least one original element, an impressive espagnolette bolt on a casement window, has managed to survive. Knowing that Mme de Pompadour used to live across the street also adds an undeniable something. It was a good beginning for a designer who likes to layer the centuries like a parfait.

Lately it is fashionable to preach "the mix" and buying "whatever you like," but the best designers know that everything does not mix all that well, no matter how much you like it. It takes an exceptional eye to make a success of eclecticism, someone who sees objects in a way most people do not, as shapes and textures. Yovanovitch has the eye and the passion, as well as the good fortune to live in what he considers the greatest city in the world for antiques. He would go to the auctions at Drouot every day if he could. "Objects are my weakness," he says. "I find every object interesting, from every period—as long as it is strong and graphic."

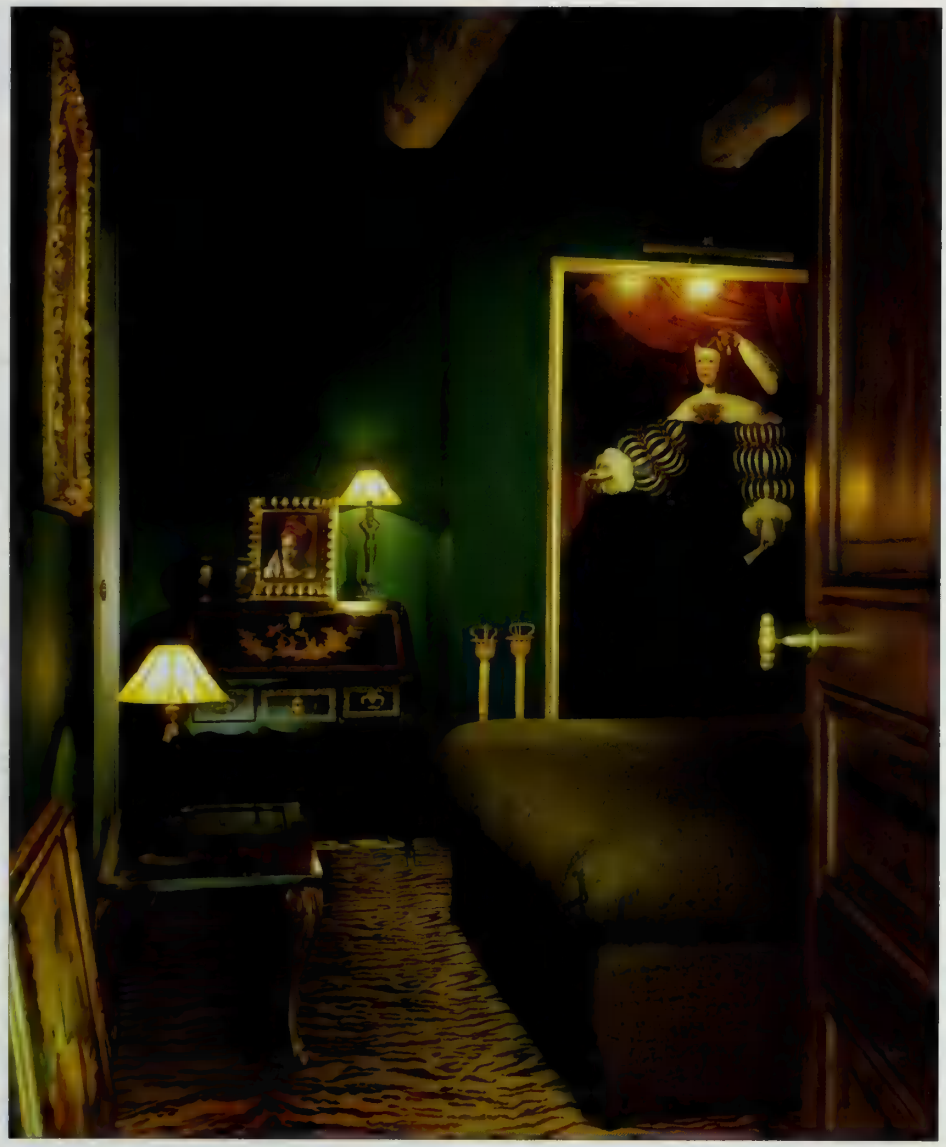
Graphic can mean many things to him, the scrolling ironwork of a console table

"My intention was to create a highly structured, elegant yet simple environment." OPPOSITE: Figures painted on the ceiling—inspired by Jean Cocteau—add a surprising element to the dining room, oriented around a "sharp, linear" 19th-century French rosewood table.




"We're living in the 21st century. I don't want to pretend
we're in the 18th. My objective was to create a chic and
masculine space with a late-18th-century base."

OPPOSITE: A window in the master bedroom frames a view of the Eiffel Tower. "Bedrooms should be intimate and warm—I used dark colors as well as darker woods," says the designer, who lined the walls with brown cashmere. The circa 1920 watercolor of lions is by Paul Jouve.



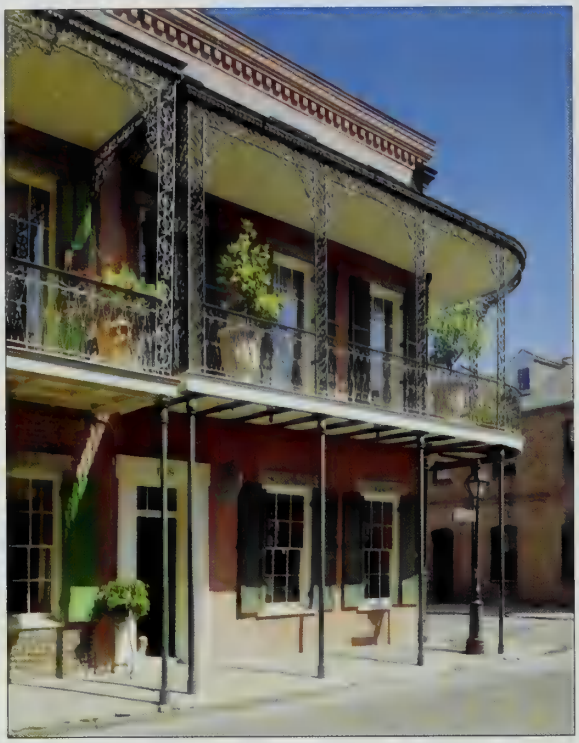
y Royère and Poillerat, or the florid or-olu mounts of a rosewood Régence hest of drawers, or the faux-tiger carpet-ng in the guest room. When all the ele-nents have this kind of strength, it is mazing what can be put together: an en-rusted Directoire console with a pair of rt Déco statuettes as sleek as Oscars; a air of silk velvet Henri Jacob chairs with Turkish-style banquette covered in a ontemporary cotton-and-linen stripe. ovanovitch is no less bold about com-ining colors. In his living room, he has ainted the paneling a warm gray, bright-ned up the bookcases with a strong blue nd finished the room with an antique ed-marble chimneypiece.

It never hurts to invoke the spirit of an ntellectual or two in a Paris apartment. n the dining room, there is a surrealistic all of round mirrors, which look like ronze eyeglasses. If this were a Buñuel ovie, hands would reach out from them uring the soup course, and the mirrors ould start dripping down the walls. Jean octeau also makes an appearance. Yova-ovitch had the dining room ceiling paint-d with a figure from one of Cocteau's lates and adapted the iron railing of a ter-ce from another. There isn't much dan-er of a room becoming overly grand hen Cocteau is at the party.

Everything you need to know about is designer's relationship with luxury is old by his bedroom walls. The Italian shmere he used is the finest, known for s shimmer. A short length of it wrapped round a neck will light up any face, but hen it is rolled out by the yard, the effect as sumptuous as the most ornate panel-ng. Up in his cashmere cocoon, the de-gner has a window that frames the Eiffel ower perfectly. He may not be the only arisian with this view, he concedes, but 's one he's happy to share. □



ABOVE RIGHT: A portrait of Jessye Norman, by photographer David Seidner, and a 17th-century oil painting of Marie-Anne of Austria, from the Spanish School, are displayed in the guest room. RIGHT: The railing on the rear balcony was designed after a Cocteau plate.



Shortly after opening a small shop in New Orleans, Rodney Smith had expansion on his mind. Soniat House Antiques now occupies a total of three spaces on Chartres Street.

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"I love the hunt," says Smith. "There's nothing like the day when you find two or three treasures."



The shops sell 18th- and 19th-century Italian and French furniture, such as a circa 1810 painted side chair with a gold velvet seat, to designers, including Nicholas Haslam.



A Glorious Exhibition

The Jackson-based Mississippi Commission for International Cultural Exchange has organized and hosted four major exhibitions of European decorative arts and culture since 1996. **"The Glory of Baroque Dresden,"** currently at the Mississippi Arts Pavilion, comprises 15 galleries (left)—some reconstructed from Dresden palaces—displaying more than 400 objects, including life-size Meissen porcelain animals; *The Procuress*, one of fewer than 40 known paintings by Johannes Vermeer; and the exhibition centerpiece, the 41-carat Dresden Green Diamond. □

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Paris-based Ed Tuttle has introduced his very first fabric collection, featuring vibrantly colored chenilles, for Jim Thompson, which is represented at Jerry Pair in Atlanta (800-367-7247).



Cecil Hayes

RICH LAYERS OF ART AND ARTIFACTS FOR HER SOUTH FLORIDA HOUSE

Text by Penelope Rowlands
Photography by Kim Sargent

A designer's own home is, by definition, more than just a place to live. It's also a kind of laboratory, where ideas are forever being put to the test. At least that's the case for the Florida designer Cecil Hayes, who, at her house just south of Boca Raton, endlessly refines her unique, ecumenical vision. Here, as in some of the residences she's put together for her clients—among them the actors Wesley Snipes (see *Architectural Digest*, April 1997) and Samuel L. Jackson (see *Architectural Digest*, April 2000)—she fearlessly mixes styles. "The emphasis is on art and entertaining," she says. "It's all about fantasy. There's a little African going on here, a little traditional, a little contemporary. I mixed a touch of all the different flavors of Cecil."

Hayes and her husband, Arzell Powell, a master craftsman who runs the manufacturing division of Hayes's design firm,



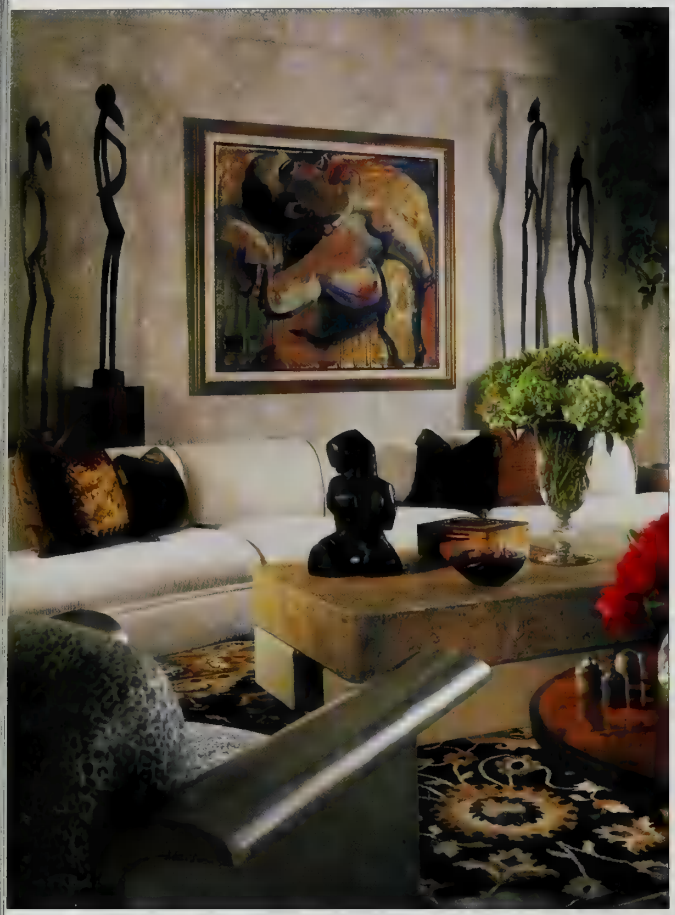


Cecil Hayes (above), designer to actors such as Samuel L. Jackson and Wesley Snipes, lives in a house near Boca Raton with her husband Arzell Powell. LEFT: "The contemporary architecture and tile roof are characteristic of Florida design," says Hayes. Arte de Mexico doors.

"I've always believed in the use of natural elements, texture and color throughout my interiors," Hayes says. "It's become my signature." OPPOSITE: A work by Rhonda Morton hangs against a textured wall-covering in the living room. The ceremonial stool is from Ghana.



"African art is not about art for the sake of art, it's about ritual," the designer points out. "Everything has a meaning."



Cecil's Designers Unlimited, commissioned their house about a dozen years ago—and it hasn't stopped changing since. It's not just that things keep being added; they're also being moved around. "When people say, 'I don't remember seeing that before,' I take it as a compliment," she says.

And each transformation can create a cascade of smaller changes, as happened recently after Hayes replaced the garden-variety front door with a pair of hefty antique wood ones from Mexico. Other refinements ensued. Lawn at the entranceway morphed into brick pavers in order to set the doors to better advantage. Potted plants were brought in for green softness. And Hayes couldn't resist adding "a little flavor of wood" to the adjoining garage by running subtle vertical beams of teak with decorative ironwork down both sides.

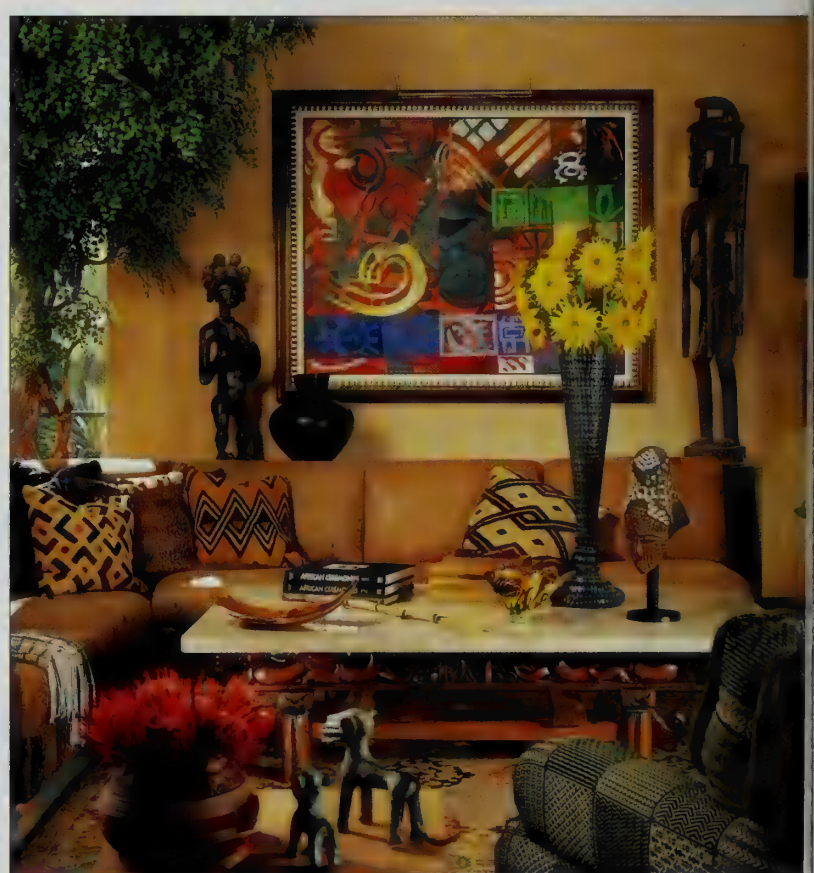
With its pitched tile roof and generously sized windows, this is a residence that's awake to nature. "I truly believe man is a part of this great outdoor scene," says Hayes, a native Floridian. Since she wanted the interior to feel as open as possible, she vetoed a planned wall between the entrance hall and dining area before moving in, leaving the main reception areas with scarcely any partitions between them at all.

"The house is open to itself, and I was nervy enough not to let that get in the way." "Nervy" is a good description of the way Hayes—"a collage person," in her own words—went about delineating the space, defining areas by layering in disparate colors and textures. Each section asserts its own identity yet works as part of the whole. The living room's relatively sober palette—beige, gray, black—for example, is echoed in the jazzier dining area, only with the wattage turned up.

Although the couple's comparatively formal living room is rarely put to use, "it's one of the most important rooms" in the house, Hayes says. "A living room

When it comes to collecting, "I'm the United Nations," says Hayes. LEFT: A Wayne Forte canvas hangs in the living room. Kravet chair print. Glant sofa chenille. John Widdicomb end table. BELOW: The family room "showcases collections and travel memorabilia." Edelman sofa leather.

OPPOSITE: "Art and accessories bring color into play and move the eye through the space," Hayes says of the dining area, which features chairs and a buffet of her own design. The paintings are by Luis Enrique Mattos. Chair fabric from Kravet. Table base from E. G. Cody.

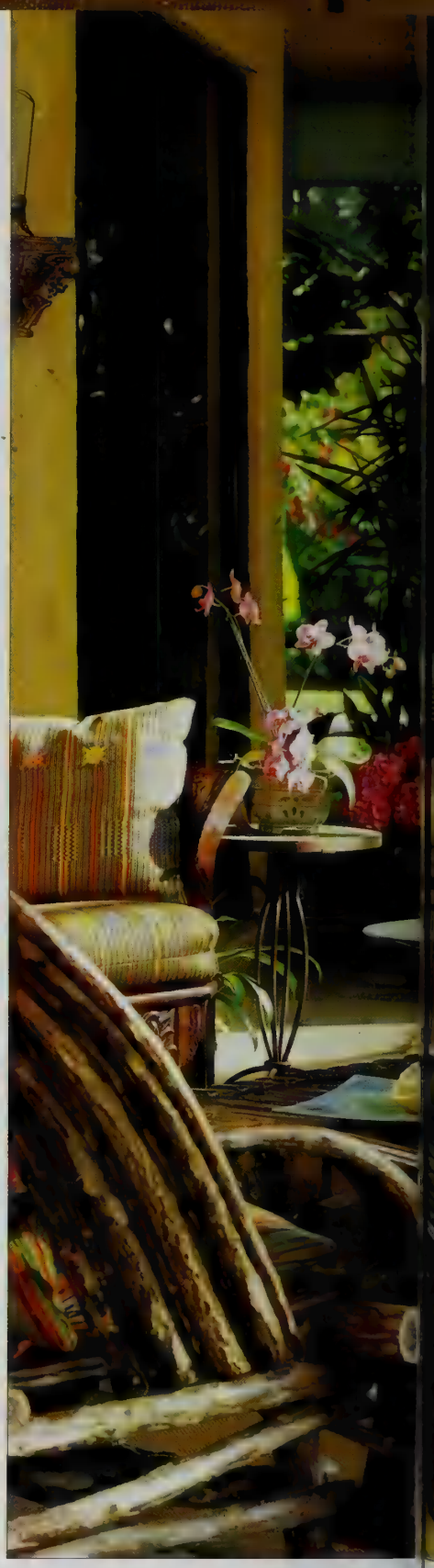




BELOW: Originally, the master bedroom had "four boring walls." To give the space "warmth and architectural strength," Hayes added teak-and-oak waisted columns, soffits and wall paneling. Stroheim & Romann fabric on square bed pillows. Edelman leather on bed.

RIGHT: Rustic pieces—including a willow chaise and chairs—are arranged on the enclosed patio. "All of the fabrics, furniture and accessories were chosen for their ability to withstand the tropical climate," explains Hayes. On a side table is a striped basket from Rwanda.





identifies who you are. It may not get used, but it gives the first impression." In this case, it says volumes about the owners' preferences in art. "It wasn't until 10 or 12 years ago that African art really pierced my heart," Hayes recalls. Now it's a constant in virtually all the interiors she designs.

The living room's muted palette highlights its contents. The painting of a nude above the sectional sofa, by a contemporary artist, Wayne Forte, complements the African figures around it, which are rhythm pounders used to beat the ground during ceremonies of the Senufo tribe. "Everything about African art is not about art for the sake of art, it's about ritual," Hayes points out. "Everything has a meaning." The gracefully curved armchair, its wood arms silver with automotive paint, is a prototype from her line.

As in an archaeological site, layer is piled upon layer. The dining area provides a perfect example: "There are wood details, stone details, faux details, even mirror." She brought in color in clever ways, in one case positioning bright red Zulu hats on the wall above the large window. And while little in this corner is actually African in origin, much of it reflects the sensibility of that distant continent, including the Hayes-designed dining chairs (among the many pieces throughout the house from her furniture line, Mikala) and the tribal-patterned flatweave carpet. Almost every component is textural, up to and including the newly transformed black wall around the clerestory window, with its thickly layered paint. "Walls and textures are my beloved friends," Hayes says. "You can change everything with little touches." Among those making an impact here are the six-inch walnut baseboards, crafted by Powell, that replaced standard white. "I love wood. Because I'm fortunate to have a guy and a group that can do it, I just take it to the max."

Personally, as in her designs, Hayes tends toward colorful accents, as evidenced by her crimson nails. At her own home, the palette intensifies in the more private rooms, among them the sensual, amber-hued master bedroom, which is rich with art and textiles, some purchased during a recent trip to Ghana. "Why don't I just go crazy with color in here?" she asked herself, before doing exactly that in a guest room, with its sizzling reds and golds. The Hayes-designed bed, with



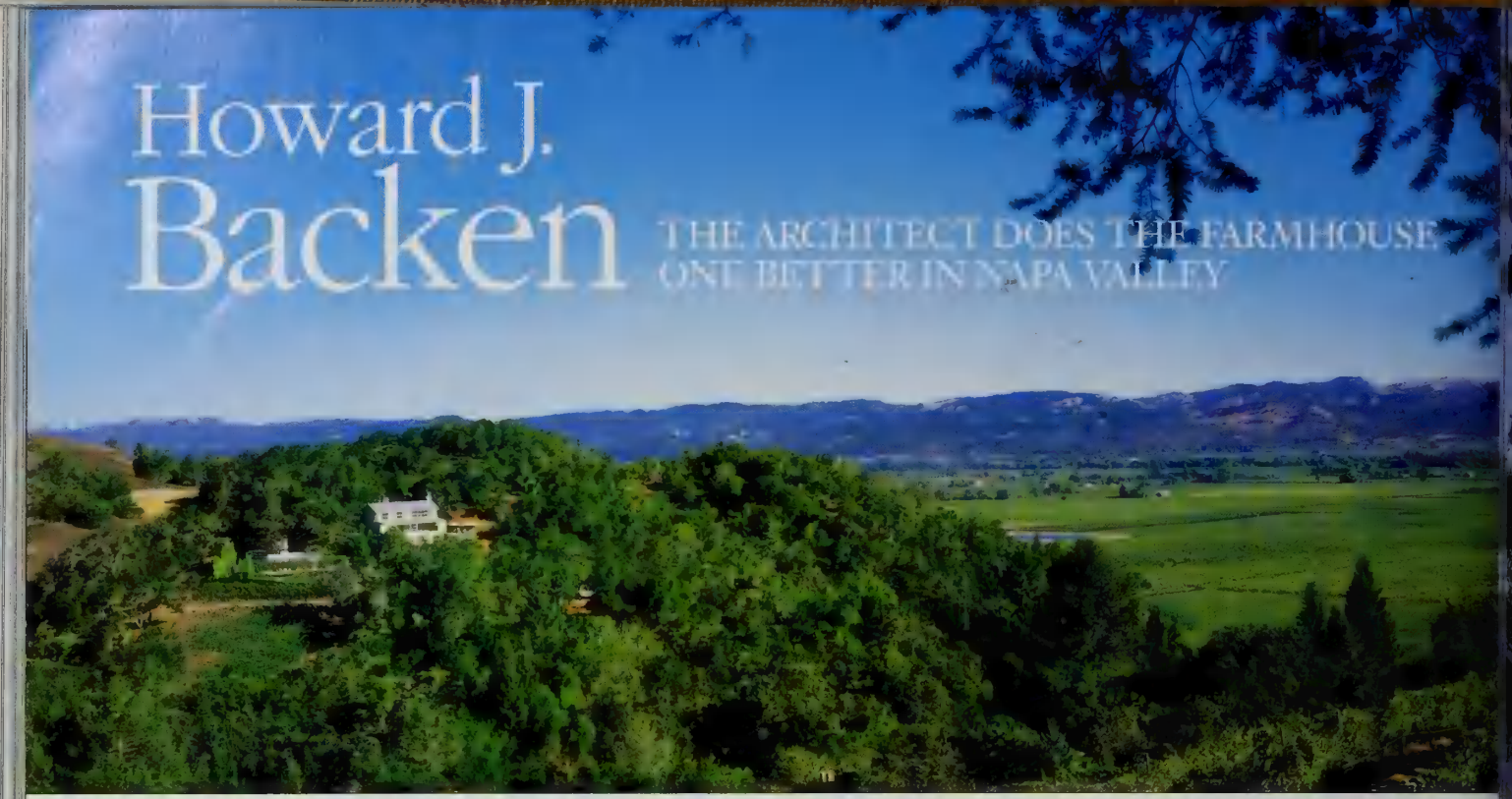
ts upholstered headboard, was made, like nany of her pieces, to be appreciated rom all sides: "The idea was to float it n the room."

And so it goes, a perpetual work in progress. On the weekends, when Hayes nd Powell often stay home, the house, quite simply, isn't safe. "That's when I see changes," Hayes remarks. "I guess I just always do something." But don't expect for a minute to see more of the same. "If I had five houses, I think I'd decorate every one differently. I've got so much in me." Then she adds, a bit coyly, "I don't think you'd get bored in here." Not a chance. □

"You can change everything with little touches," Hayes says.

Howard J. Backen

THE ARCHITECT DOES THE FARMHOUSE ONE BETTER IN NAPA VALLEY



ABOVE: On a hill surrounded by vineyards in California's Napa Valley, architect Howard J. Backen has built a house for himself and his family. RIGHT: Backen and his wife, Lori O'Kane Backen, who did the interior design, in the living room. Pillow fabrics, Ralph Lauren Home.

"The objective was to create a casual country farmhouse that would be comfortable for the family and for entertaining friends," says Howard Backen. OPPOSITE: Fieldstone-paved steps lead to the entrance of the 3,000-square-foot residence. The Backens put in the small garden.



Interior Design by Lori O'Kane Backen
Text by Patricia Leigh Brown
Photography by Erhard Pfeiffer

In a part of the world that bottles ornate châteaus and faux Palladios, the simple eloquence of the landscape can sometimes become an afterthought. But across a creek, past an incongruous red London phone booth situated at the juncture of vineyards, lies a Napa Valley alter ego: a modern-day California farmhouse, inspired by the region's vernacular heritage, that draws quiet power from its setting.

At first, the farmhouse on a hillside built and designed by the architect Howard J. Backen and his wife, Lori O'Kane Backen, seems slightly hallucinatory. Have the couple cornered the market on Windex? Or is it possible that what looks to be a huge, exceptionally clean window on the veranda is actually open to the elements, gloriously screenless, as if the residence were a frame and nature—specifically, a view to the foothills of the Mayacamas Mountains and the Yountville appellation—the portrait?

A butterfly wafting into the residence on a breeze solves the mystery.

"Lori and I wanted the same thing," says Backen—based in St. Helena and Sausalito—whose client list reads like a who's who of wine country. "The idea of an American farmhouse was in our heads the minute we started and just stayed there."

The architect, who has designed numerous structures for Harlan Estate, Viansa and other wineries, knows the landscape intimately. When the couple first encountered the property, five sloping acres forested with poison oak, it was



"We wanted everything to be understated—like it hadn't been too 'designed,'" says Lori Backen. BELOW: A fireplace warms the dining area. "Sometimes my husband and I will just sit down and have a glass of wine in front of the fire, which is almost always going when it's cold," she says. "The main living area is composed of one large room, with living, dining and kitchen flowing together," says Howard Backen. RIGHT: "During the day, the island serves as my office. On weekends it's a gathering place," says Lori Backen. Ralph Lauren Home fabrics. Stark carpet.





billed by realtors as "non-view." Braving the thickets, the couple bushwhacked up the hill to behold astonishing painterly vistas that linger in the mind perhaps longer even than fine wine. "The challenge was finding a way to do a farmhouse aesthetic on the side of a hill," he explains. "Our original notion was a wraparound porch on flat land. But once we saw the view, it didn't make sense. The benefit is what you see out the window."

Backen, who is of Norwegian descent, and his wife, an interior designer and Scandinavian by background, spent two years living on the property, getting to know its moods and whims. They learned how water behaved on the mountain, how the sun moved, where the storms came from, the intricate plays of light.

On a hillside, light is the trickiest element of all. To capture it, Backen situated the residence with a slight counterclockwise turn, allowing the valley's Mediterranean light to infuse the rooms. The farmhouse's dimensions, too, were drawn from the landscape; the slope determined the width, while the length was measured



by two existing live oaks. The setback of the veranda came from studying the sweep and patterns of rain. "Though the residence is on a hill, it never feels like it is," says Backen, who has described his approach to design as "architecture that lives happily with the land." "Every room has the right sense of view."

Fighters of Napa Valley fabulousness, the couple looked to the rural vernacular, from Sweden to California, for inspiration, enlisting an unpretentious array of materials that included board-and-batten siding, local fieldstone and corrugated metal for the roofs. "We had in mind an American farmhouse but with Scandinavian and French elements," Lori Backen says. "We were after country living at its best, wherever it came from."

Downstairs, the combined living area, dining area and kitchen opens onto the veranda, which the Backens leave au naturel, without screens or doors, in all but the most inclement weather. The now famous "Backen doors," which operate with barn hardware and glide to and from pockets hidden in the walls to open, close or



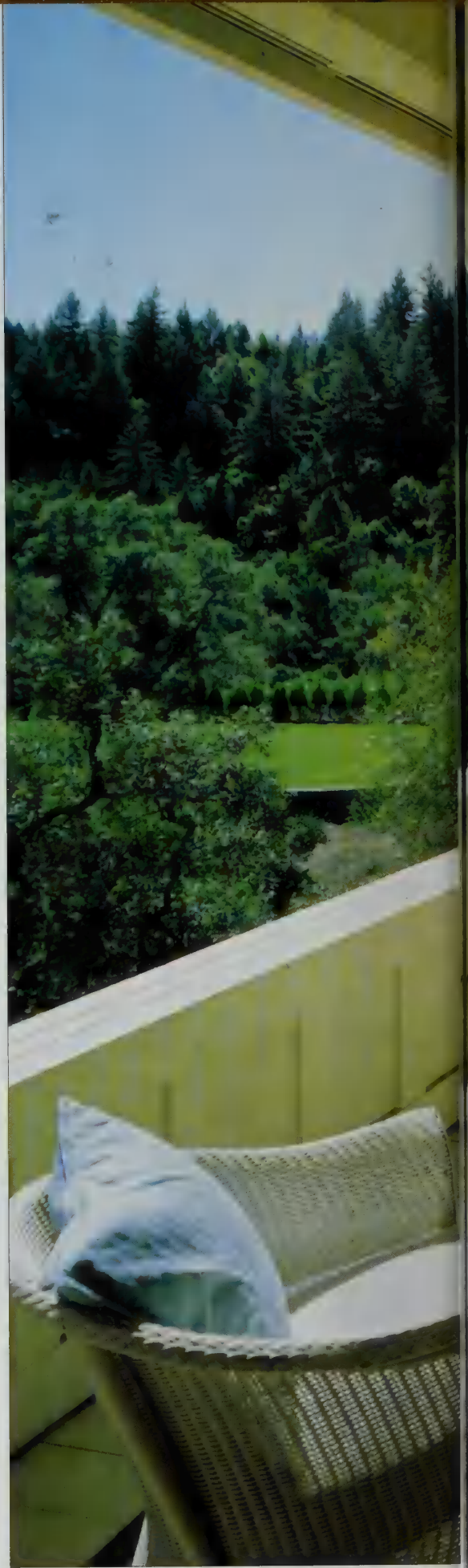
Is it possible that what looks to be a huge, exceptionally clean window on the veranda is actually open to the elements?

screen at will, give the whole residence the feeling of the most luxurious sleeping porch imaginable, set in a utopian landscape where bugs—except yellow jackets around harvest season—rarely dwell.

The second-floor master bedroom does a similarly intimate tango with the landscape. "It's hard to leave this bedroom in the mornings," Lori Backen says. Adds her husband, "I've traveled all around the world, and I've never been in a bedroom I like more. It's wonderful to be here in a storm, with the fireplace lit and the sound of rain on the metal roof."

To heighten the rural idyll, a series of fieldstone paths wind from the residence to an outdoor shower, housed in a trellis-like structure with an open roof—Howard Backen's favorite morning ritual—and then meander down the hill to the poolhouse, designed to evoke humble sheds but nevertheless outfitted with a steam room, Tuscan grill and other daily essentials of the modern Napa Valley farmer.

The firm of Backen & Gillam is shaping some of the wine country's most anticipated new establishments, including a resort in Kenwood being built by the owners of Auberge du Soleil, a restaurant for Dean & DeLuca, and the Napa Valley Reserve, an exclusive viticultural club. In this



ABOVE: Family photos decorate the mantel in the master bedroom. Backen left the rafters exposed as a nod to farmhouse architecture. An oversize window provides uninterrupted views of the neighboring appellations. Henry Calvin chair, drapery and shade fabrics. Switzer table.

RIGHT: Pocket doors—which remain open much of the year—separate the living area from the veranda. A set of pocket screens allows the area to be closed off from the outside as the weather dictates. "We use it all the time," says Lori Backen. "It's where we live." Stark carpet.





LEFT: For the covered porch off the poolhouse, the couple paired a zinc table of the architect's design with wicker chairs. The sloping lawn leads to a chicken coop Howard Backen crafted. "It's lovely to sit in the shade on the chaise longues, under the row of olive trees," notes Lori Backen.

BELOW: The poolhouse, which doubles as a guesthouse, "shares the same architectural details as barns," says Howard Backen. Sited a short distance below the main house, the structure also serves as his home office. "My daughter, Annie, and I draw together there," he says.



rarefied milieu, restraint is often not the watchword. But the architect and his wife, who share the farmhouse with 10-year-old daughter Annie, were determined to keep the details simple, from the white paint evocative of Swedish farmhouses—which lets paintings by California artists take center stage—to the farm sink in the kitchen, left authentically unadorned.

Even the chickens are included in the couple's vision of rural bliss. Past the poolhouse, the path leads to the wine country's chicest chicken coop—an ingenious Backen creation in which eggs are laid in drawers that may be conveniently pulled from the outside for collection.

In perhaps the Napa Valley version of Girl Scout Cookies, Annie and a friend sell farm-fresh eggs door-to-door to neighbors and friends. Rainwater spills from the coop roof and elegantly snakes down a chain into an awaiting barrel. "There's a social order here," explains the architect, clearly enchanted with the family's country life, including the coop's raucous inhabitants. "This is a machine for living for chickens." □

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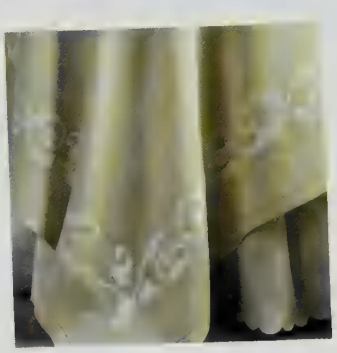
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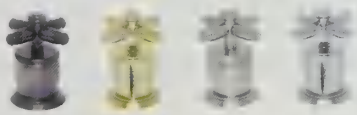
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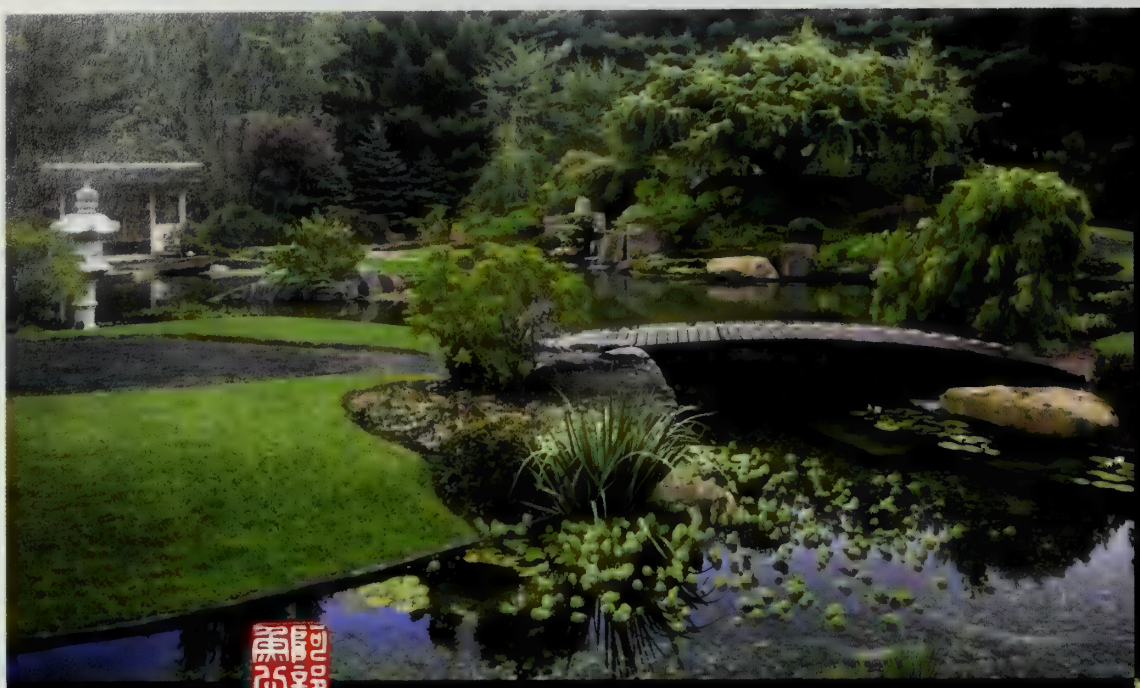
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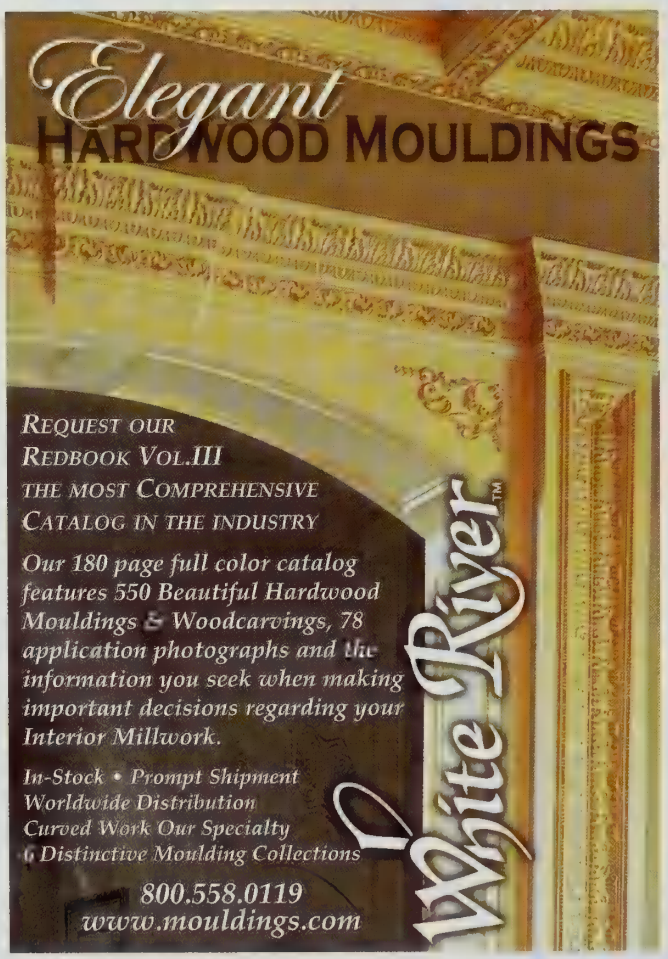
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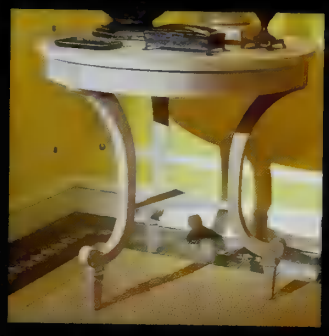
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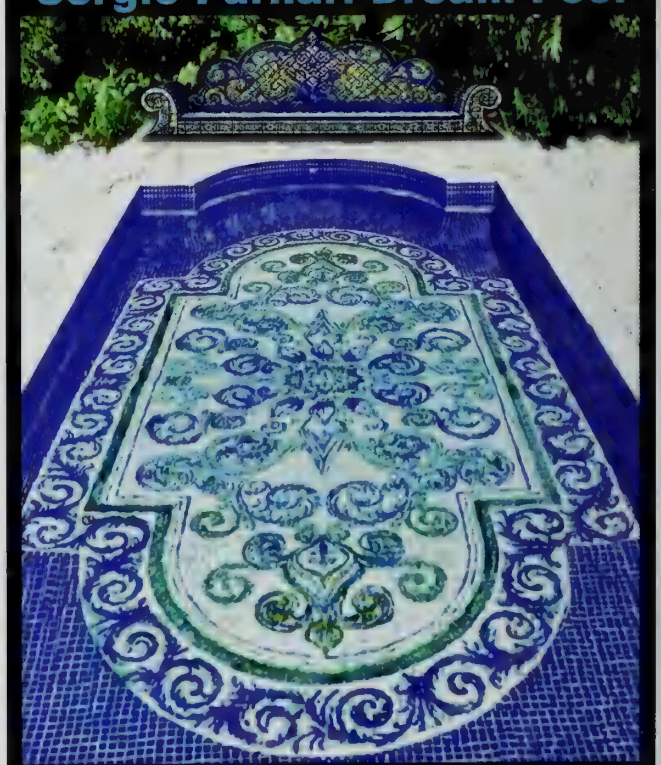
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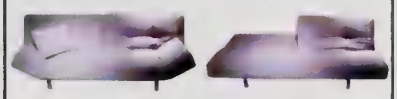

Up & down Milan


Velocity sofa


Barcelona chair and ottoman


Venetian chandelier


Structure dining table

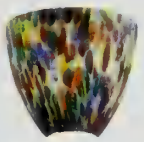

Oasis sofa bed

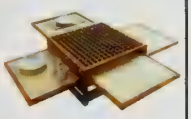

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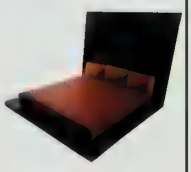

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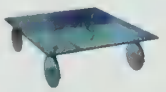

Zen sofa with storage


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Saarinen chair

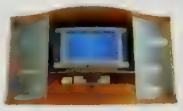

Wassily chair

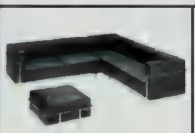

Modern sofa bed

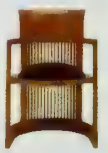

Glass wheel table

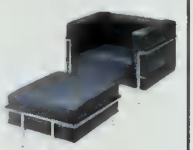

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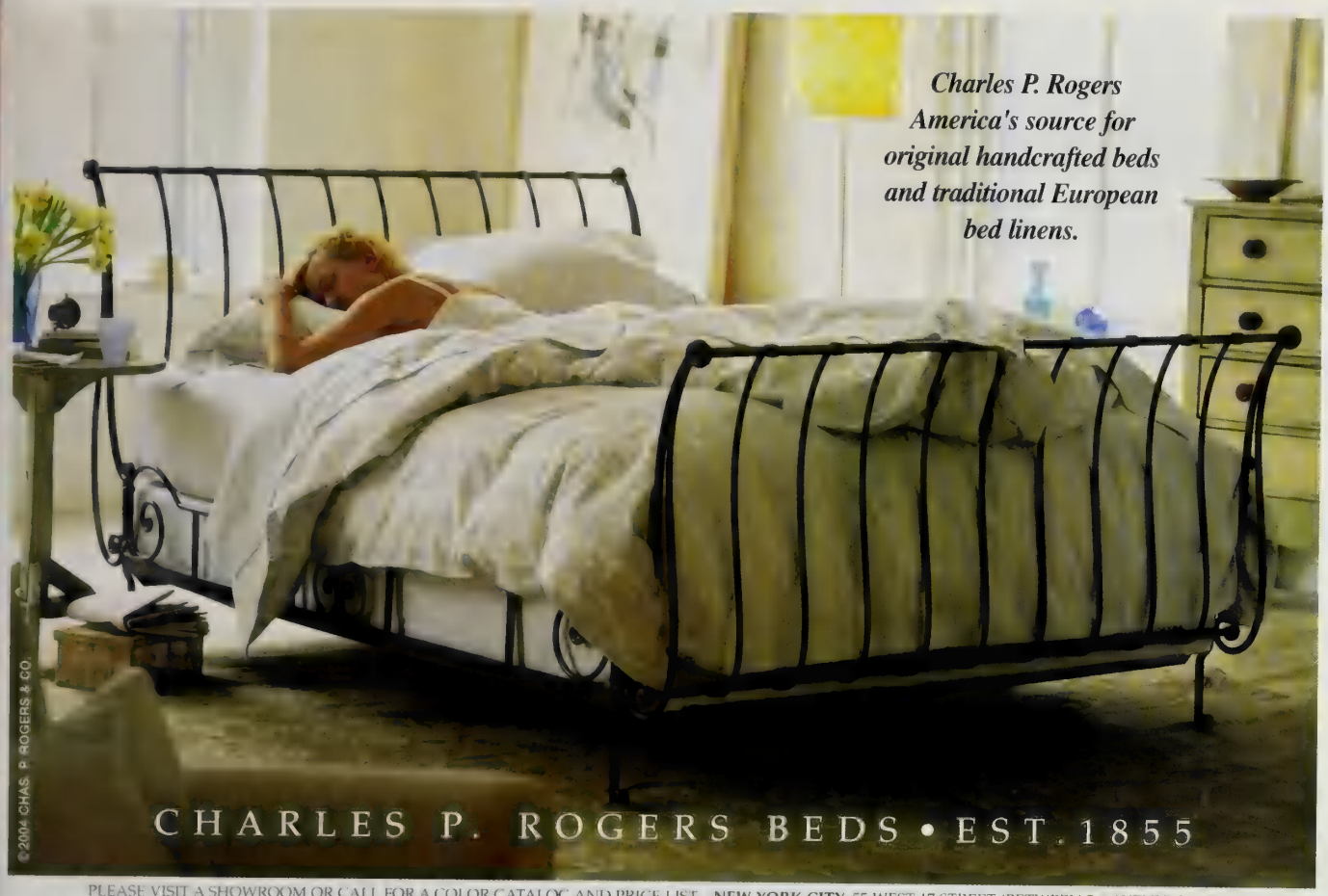
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our collection in L.A. or from Oahu, the Big Island or here on Kauai—mainly from smaller dealers or private collectors who bring things back in small containers," says Allardyce. "Those of us lucky enough to know them have the opportunity to meet with them and discover what they've found on their various travels."

In the master bedroom, which has a fine view of the ocean, a 19th-century Balinese carved and painted bed captures the attention first but must soon give way to the 18th-century Chinese coromandel screen behind it. The pair bought it at auction from descendants of one of Hawaii's first missionary families. "Originally it was much more brilliant," says Allardyce. "But I love the way the island elements have corroded it and bronzed it, so it has a very soft palette." A riot of tropical vegetation threatens to burst through the master bath's windows, which face the courtyard. The shower is technically open-air, although the designers have created semi-privacy with the aid of screens.

Up a narrow path from the courtyard—Hendrix calls it the "orchid path"—is a guesthouse with matching bedrooms, a small kitchen and living area, and a second-floor viewing pavilion: a kind of salon outfitted with long banquettes and perfect for sipping mai tais at sunset with visiting friends. No glass windows way up here: just open air. "Island life is mainly outside, and luckily this house has very few walls," says Allardyce. "And the walls that are here slide away."

> The whole house, says Thomas Allardyce, is suitable for entertaining.

Steven Spielberg made all three *Jurassic Park* movies on Kauai. But before raptors and triceratops, there was Rodgers and Hammerstein, whose songs for *South Pacific*—the movie was filmed in Hanalei, on the North Shore, just a half hour drive away—included the sultry classic "Bali Ha'i." Quoth Oscar Hammerstein: "If you try, you'll find me / Where the sky meets the sea / Here am I, your special island / Come to me, come to me." In the end, how could Illya Hendrix and Tom Allardyce resist? □

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JUAN MONTOYA

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wash it? I don't think so." In another characteristically insouciant move, he used upholstery nails to define three panels in the wall—the largest panel frames the bed, while the smaller two look like side wings of a triptych. And of course he designed the bed, covering the headboard with the same fabric—quilted white piqué—that he used to slipcover the dining chairs. Further plush elements include luxury linens, a faux-fur bedcovering ("Feel it!" Montoya urges. "The texture is amazing") and a 19th-century French convex mirror over the upholstered headboard.

> "I thought of the design as an exercise in elimination, using only things I love now," Montoya says.

As he points out other objects in the room—a Roman biscuit head, a 1920s African mask and a 1963 bronze circle sculpture by Bruno Romeda on an 18th-century Chinese console table; a pair of white porcelain crackle-glaze lamps on the bedside chests; two large black vases on the armoires—he reflects on his collecting habits and eclectic tastes. "I love the process of acquiring," he says. "That's the dynamic experience for me. I walk into a room filled with stuff and go right to the piece I want. Usually my eye doesn't trick me. I keep on liking that one thing." He has learned, however, that he can live with the object for a while, then painlessly give it up if it works in a space he's designing for a client.

Near a house he owns in the Hudson River valley, he keeps a large inventory of objects—"storage bins full of things I find beautiful, interesting, affordable. I hate having to find pieces for clients at the last minute. You rarely get what you want that way. I'd rather buy and wait, which is not the best way to do business, but it allows me the thrill of finding exactly the right environment for a piece."

As for the apartment in New York, he concludes: "I didn't bring anything to this place except art and new ideas. I wanted to refresh my own eye." □

ROGER THOMAS

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as a designer I see so much, I had to still be thinking about a piece two weeks after I'd seen it. Originally, the house was designed to use what I already owned, but in the end, the furniture ended up being a reaction to Mark's architecture. I travel a lot, so I'd see something, say, 'That's perfect for the room,' and get rid of what I had. By the time I moved in, the only things I owned that got into the house had to be more than 400 years old."

For the floors, meanwhile, the duo settled on something decidedly more current: Ardex—smooth, white concrete, poured, marked, hand-cut, stained and sealed to create a dazzlingly aged-looking parchmentlike surface, complete with the odd crack. "I expected that," says Thomas. "But they're the kind of cracks you find on good, old vellum. It's not easy to maintain but very durable and hard," he pauses, chuckling, "making for a lively house acoustically."

And how did his boss, Mr. Wynn, the czar of traditional Las Vegas style, respond to this pared-down version of Mr. Thomas? "He stayed three hours for dinner and loved the house so much that he insisted on returning the next day—for four—to see it in the daylight. Steve is very analytical. He doesn't just look at things, he absorbs them, figures out what's attractive, stores it and is always going back to it again."

> "At the time I had signing privileges for 8,000 guest rooms, so why would I need one?"

As for the home's owner, he is clearly over the moon about his new digs. "I absolutely adore it," says Thomas. "Living in this house is like living on vacation because it's so different from the projects I do. I always thought that I'd have Mark build this house and then have another great architect do the next. But this experience was so magical I'm going to have Mark build the next one as well."

Build *another*?

"Of course," he laughs. "There's always another house." □

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abandoned utility poles to support the raised floors of the houses. In bedrooms, cotton draperies are pulled and knotted on either side of windows. White muslin bed canopies double as mosquito nets, swaying and billowing in the breeze. Low tables are fashioned from old batik looms. Bathroom faucet handles don't match: Some are made of prewar porcelain and others of 1950s chrome. Metal pipes are wrapped in living vines. And everywhere there is bamboo—split, plaited, woven, in black and blond hues, and shaped into wall matting, tables, benches and candleholders.

But Panchoran is designed above all to draw people outdoors. From the windows of the guesthouses perched on stilts along the river's edge, visitors can caress a giant fern or pick a plump papaya off its tree. Over breakfast on a covered bridge, they can gaze at the river rushing below or watch a three-foot-long monitor lizard scamper into its lair behind a waterfall.

> "The Balinese are Renaissance people. A mechanic can double as artist," says Garland.

Garland calls her estate an "edible landscape" because it provides most of the vegetables, fruit, spices and herbs served at Panchoran. The more decorative flora is meant to be unappetizing for mosquitoes and other pests. The lemongrass and palm grass that blanket the hilly acreage are plants that insects don't particularly like. The only flowers near the guesthouses are those varieties that don't collect enough water to harbor mosquito larvae.

Besides the guesthouses, the estate is dotted with structures whose seemingly haphazard placement disguises careful planning. A bamboo gazebo overlooks an isolated, curving stretch of river that turns out to be a favorite haunt of iridescent blue kingfishers diving for prawns. The pergola—an arbor of thunbergia with thousands of cascading white and blue flowers—is a perfectly shaded space for lunch.

One of the more intriguing structures is constructed of black bamboo and palm thatch, with eaves that curve like fishhooks. Called the Gateway, it serves as quarters during the day for the housekeepers and at night for the watchmen, who can sit within earshot of a guesthouse or slide open small panels to see if everything is in order.

"The idea is proximity without being invasive," says Garland. "In Bali there is a sense of degrees of private and public space, often without clear boundaries. That's the feeling I've tried to get across at Panchoran." □

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SCOTT SNYDER

ontinued from page 263

entury engravings of Etruscan urns embroiders the theme, along with a lot of Etruscan pots ("some old and some not—'ll switch out the repros as I continue to collect"). Snyder made the other part of he room into an inviting sitting area, with a 19th-century camel table and a pair of bamboo banquettes upholstered in the ame awning-stripe cotton as the dining hair cushions.

The designer envisioned his 20-foot-quare bedroom as a "retreat from the alette and *seriousness* of the rest of the partment." He painted the walls a re-

> "I can do everything from Venetian style to 'barefoot living.' What I've done here is just my personal taste."

reshing seafoam and splashed the same olor on the draperies. For all this, he onfesses, "I can't relax in Palm Beach, ecause everyone's my client—most of ny work is now in Florida, and 50 percent f that is in Palm Beach, and Palm Beach s Gucci and Pucci and *no* beach. My idea f going to the beach is Harbour Island n the Bahamas; it's too small for either an irport or a golf course, so it will never e ruined." When there, Snyder keeps a onnoisseur's eye out for the best naive watercolors painted by locals. "I have a ittle boy going into the water and another little boy climbing a tree to get a coconut—it sounds sappy, I know, but these wo, and just about every other Bahamian picture I've collected, remind me f the one place where I feel completely at peace."

Then, peering into possibilities that lie ust beyond the horizon, Snyder confides, "My goal in this part of the world is to have a house of my own in the Bahamas, where I would *have* the painted furniture and the flower prints. What people might expect one to have *here*, I'll have *there*, while this will remain an interior that could be *any*where. I think of this place as a well-tailored suit—something that fits me to perfection—and as a matter of fact, the common reaction to it has been two words: 'How smart.'" □

STEVEN EHRLICH

continued from page 267

ing pods" accommodate the architect's daughters when they visit. "They can close their pods if they want privacy," says Ehrlich. "Or, if they want to be a little more connected...." He nudges open a horizontal window in one of the modest, nestlike rooms, and the entire living area pops into view. One of the pods opens to an outdoor deck that can also be accessed by a glass bridge spanning the living space at mezzanine level.

"I'm fascinated with counterpointing a kind of primal, elemental feeling against a light, futuristic, technical experience," says the architect, coaxing a wary guest across the suddenly fragile-looking bridge. "We're on what is basically glass suspended on steel cables, but it's played off a concrete wall that looks like it could have been here for 500 years." At the end of the bridge, a flight of riserless walnut stairs leads to the master bedroom and Griffin's study. Doors of frosted glass animate natural light in the manner of shoji screens; another terrace connecting bedroom and study lends the sense of a tree house.

The first floor of the smaller building functions as Ehrlich's own home studio, currently a showcase for his collection of African baskets. Upstairs, a guest suite serves visiting friends as well as the architect's "California bouillabaisse family." He says, "The house works very well for the two of us or for 50."

The living area is growing dark, and Ehrlich flicks on the pool lights and the spotlights above the large canvases from

> "Because of living in Africa, I have an affinity for courtyard housing."

artist friends whose Venice lofts he has built: Ed Moses, Guy Dill, John Okulick. The only sound from outside is the splashing fountain, but a set of headlights occasionally pierces the translucent wall. "Privacy and community," the architect emphasizes. "Here, we're inside the compound, but I love to see people walking by. I really believe that we all want to be part of a community. In Africa, you would go outside and hear drumming circles." Ehrlich grins. "Actually, you can probably hear drumming circles here." □

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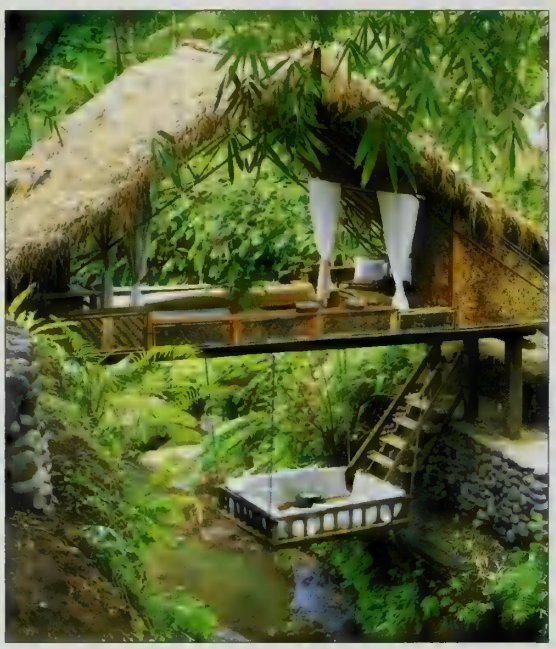
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